

SEVEN DAYS

FREE



APRIL 27-MAY 4

IS THE FIX IN?

STV's bike-patch bumps
PAGE 16

CANOE CHRONICLES

On the way
to James Bay
PAGE 34

COMIC DRAMA

Alison Bechdel's
new memoir
PAGE 44

SETTING THE STAGE

Is Burlington ready to
become a theater town?

BY PHOELA POLSTON F.30

VERMONT FEDERAL
CREDIT UNION presents

SEVEN DAYS



APRIL 27-MAY 4

During Vermont Restaurant Week, 82 participating locations (see opposite page) offer inventive 3-course, prix-fixe menus for only **\$15, \$25 or \$35** per person.

Also, check out special lunch deals at select locations.

HNGRY 2 GIV?

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Foodie Flick: *Eat Drink Man Woman*

In Ang Lee's 1994 Taiwanese classic, *Eat Drink Man Woman*, a widowed top chef's life revolves around the opulent Sunday dinners he makes for his three adult daughters. The catch — he's lost his sense of taste. The visual feast features more than 100 Chinese delicacies, sure to heal the family's broken hearts — and palates.

Arrive early for a free taste of delicious **Chinese dumplings prepared by A Single Pubble**. The cash bar features beverages from **Dreaming Tree Wines** and Vermont's own **Wolverine's Fine Organic Ales**. And, yes, you can bring your drinks into the theater!



Overnight only. **Sunday, April 29, at Palace 9 Cinema, 30 Fayette Road, South Burlington.**
Cinematized hour 4:30 p.m., showtime 5:30 p.m. \$7. Info: 804-9615.

A Food Salon: Unlocking the Food Chain



Last year, renowned food writer **Barry Estabrook's** book *Foraged* ignited a national dialogue on industrial agriculture. In her books and nationally syndicated food column, food writer **Marcia Lita** has explored the food we bring home to our families. Together they'll discuss the surprising, hidden stories behind the food we eat, and how we can make better choices for our bodies and our planet.

Complimentary light snacks served at the salon. Beverages from **Dreaming Tree** wines and Vermont's own **Wolverine's Fine Organic Ales** available for purchase.

Monday, April 30, at New Moon Café, 160 Cherry Street, Burlington. 5:00-7 p.m. \$5 donation.



Culinary Pub Quiz

Play seven rounds of delicious trivia — including questions about food in movies and movies. Hosted by **Nectar's** and sponsored by **Top Hat Entertainment**, the evening promises plenty of prizes and mountains of glory. Arrive early, 25 tables go fast. Teams encouraged.

Tuesday, May 1, 7:00-10 p.m. at Nectar's, 188 Main Street, Burlington Free

PARTICIPATING RESTAURANTS

Find all menus, hours and reservation contact info at vermontrestaurantweek.com

LUNCH DEALS

August First
Barnet's Restaurant
Big Picture Cafe and Theatre
Bluebird Tavern
Cafe Province
Charles's Rotisserie & Grill
City Market/Oxon River Co-op
Cornish Kitchen
Cosmic Bakery & Cafe
East Side Restaurant, The
El Cortijo Taqueria/Cantina
Farmhouse Tap & Grill, The
Friday's Taproom and Grill
Friday's Taproom and Grill
Mexicali Grill & Cantina
New Moon
Our House Bistro
Pauline's Restaurant & Cafe
Pulcinella's
Shepherd's Pie Restaurant
Sweeteners
Three Penny Taproom
Three Tomatoes Trattoria —
Burlington
Three Tomatoes Trattoria — Williston

\$15/PERSON

Cafe Province
Charles's Rotisserie & Grill
El Cortijo Taqueria/Cantina
Fanta's Place
Our House Bistro
Pauline's Restaurant & Cafe
Prohibition Pig
Pulcinella's
Reservoir, The
Sleeper Market
Three Penny Taproom
Two Brothers Tavern
Union Jacks

\$25/PERSON

Bar Anisette
Barnet's Restaurant
Bearded Frog, The
Belted Cow Bistro, The
Big Picture Theater and Cafe
Black Door, The
Black Sheep Bistro
Bebe's Cafe and Brewery
Cafe Province
Cosmic Bakery & Cafe
Dolly Planet, The
Dix Beerhaus
Dumal (Dumale)
East Side Restaurant, The
El Cortijo Cantina
Fanta's Place
Farmhouse Tap & Grill, The
Friday's Pub & Grill, The

Friday's Taproom and Grill
Junior's Italian
Kismet
La Villa Bistro & Pizzeria
Mad Taco, The (Montpelier)
Mad Taco, The (Windsor)
Mexicali Grill & Cantina
Morgan's Pub & Grill at the
Three Stations Inn
One Federal Restaurant & Lounge
Our House Bistro
Pauline's Restaurant & Cafe
Pie in the Sky
Prohibition Pizzeria & Lounge
Prohibition Pig
Pulcinella's
R & R Irish Pub
Scuffer Steak & Ale House
Shanty on the Shore
Shepherd's Pie Restaurant
Sweeteners

\$35/PERSON

3 Squares Life
A Single Pebble
American Fatherhood — Burlington
Anisette
Archie's Grill and Pub
Bar Anisette
Belted Cow Bistro, The
Blue Puddle Bistro
Bluebird Tavern
Cafe Province
Charles's Fine Dining
Church & Main
Fanta's Place
Farmington House Inn and
Restaurant
Horn of the Wood at the
Great Mill
Houngies at Stone Mountain Lodge
Kitchen Table Bistro, The
L'Ancêtre
Lago Trattoria & Catering
La Gelvedere
Lounge's Bistro
Michael's on the Hill
Monty's Old Brick Tavern
Pastor
Pauline's Pie 2
Red Clover Inn & Restaurant, The
Salt
Starry Night Cafe
Three Tomatoes Trattoria — Rutland
Toscano Caffe/Vistro
Tourterelle

THE FUN STARTS FRIDAY MAKE A RESERVATION TODAY!

Texas Roadhouse
Trader Duke's
Two Brothers Tavern
Widgey Cup, The
Widgywine Restaurant and
Upper Deck Pub
Wooden Spoon Bistro



FRIDAY 5/4 EVENT

Booze 'n' Brews: Meet the Beer Cocktail

If you've never sipped a Michaleide — or even a Black Velvet — then join **Otter Creek head brewer Mike Oerkart** and **Red Square** mixologist as they blend **Wolver's** ale into delicious and delicious libations.

Friday, May 4, 6-8 p.m. at Red Square, 126 Church Street, Burlington, Free.

FRIDAY & SATURDAY

Parents' Night Out

Even foodies with kids have no excuse to miss out on Restaurant Week. Thanks to the eager children providers at the Greater Burlington YMCA, parents can enjoy a Friday or Saturday night on the town while their kids have fun at the Y. Children are available **Friday, April 22, from 6 to 8:30 p.m. and Saturday,**

April 28, from 5:30 to 8 p.m. Food and beverage are included in the reduced fee: \$40 (members), \$44 (nonmembers) per child, ages 2 through 12. Participation is limited to 50 children/night. Pre-registration is required.

Call 802-962-2622 to sign up and don't forget to make your dinner reservations ASAP. Weekend children's \$15 up/flat!



FIND ALL EVENTS AND MENUS AT: vermontrestaurantweek.com

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VERMONT DESSERT BATTLE!



Dessert smackdown is this Restaurant Week-week kickoff battle where pastry chefs from every corner of the state compete while fending feast. Combos and scores from celebrity judges — Ben & Jerry's cofounder **Jerry Greenfield**, pastry chef/author **Gezina Bullock-Parks** and drag queen legend **Archie LeMay** — and votes from you decide the winner of Vermont Restaurant Week's Signature Sweet. Guests have two hours to taste every tempting dessert, and three tokens with which to choose their favorites — all while enjoying a cash bar and Latin jazz from Burlington psychobop band **Gungua**.

VERMONT FEDERAL CREDIT UNION presents



The Chef-testants

- August First (Charlton) — Phil Merrick
- The Baked Frog (Shelburne) — Jesse Louer
- Chef Paul Glavin Press (Charlton) — Miguel Domercq-Rivers
- Classified Pines (North Ferrisburgh) — Nick Maloney
- Coenke's Kitchen (Academically) — Terry Carlsmith
- Coenke Bakery & Café (St. Albans) — Mike McCarthy
- Cuppe (Winooski) — Gerald Ann Fischer
- The Nonville Oven (Burlington) — Jim Smith
- The Pitcher Inn (Worcester) — James Glavin
- Trapp Family Lodge (Stowe) — Robert Nizer

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the new industrial working class. More importantly, Bismarck's social program continued a long history of government aggressively reforming society in order to create a state capable of dealing with internal or external threats, starting with Prussia's need to survive and defeat Napoleon almost 100 years before

While this was good in as far as it went, most German historians agree it had a serious unintended side effect: Germans became passively accustomed to a paternalistic government that "knew what it was doing" for the "greater national good," even if it meant subsuming the individual to the state. This proved disastrous when Nazism came to power. "Strangeness," even when benevolent, can set precedents that seem harmless but end up deadly.

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ER-S PROGRAM IS A JOB SAVER

I was disappointed by the negative and skeptical tone of your article on the E6-5 Intrazodiacal Incident program that appeared in the April 4 edition ["Seeing Green"].

This program has been responsible for the creation of many many hundreds of jobs in Vermont at Joy Peak and Sugarbush and with Country Home Products and Seidian Technologies. Without this program, none of these projects would have gotten funding through conventional financing and none of the resulting jobs would have been created.

I found the comments about the Jay-Pink project particularly unimpaired. On any given day you can go to Jay-Pink and see a headbush of carpenters, joiners, electricians, concrete contractors, and a host of other trades and professions level at work on jobs that would not have existed had it not been for CEO Bill Stenger and his use of this federally approved program. The pickup trucks that line the parking lot carry the cuses of a multitude of Vermont companies in three colors, companies that would not have work were it not for the EB-5 program.

It would have been very instructive if the writer had spoken with even one of those tradespeople to get their perspective. Had he done so, we would have heard of the hundreds of families in the Northeast Kingdom who literally have food on their tables because of the Jay Peak project.

And it doesn't stop with the contractors; most all of the products and furnishings that have gone into the rooms and public areas of the resort were made

In Vermont, the positive impact of the ES-S program on Vermont's economy is astounding. The visionary CEOs who have utilized this federal program to create jobs in Vermont should be loudly applauded by all Vermonters.

Kevin Dunn
kdunn@us.nyu.edu

Don served for eight years as secretary of the Agency of Commerce and Community Development, which is charged with administering the EDA's programs in Missouri.

HELD JOE'S

I am so excited about the possibility of a Trader Joe's in our area (Side Outpost, "Trading Up," April 12)! I love that more and go wherever Pan is in Washington, DC, or anywhere there is one nearby. I hope so much that this can happen. They have very good variety and value for the money. I think

Daphne Allen
dallen@indiana.edu

TRADING PLACES?

Have Trader Joes but also enjoy shopping at Meadell's Living once in a while. (Side Dish: "Trading Up" April 27) Why would they pick South Arlington? Sounds stupid to have both health food markets so close to one another. What about somewhere in Washington, but not near City Market? Or Essex or Wilburton?

Eileen Ludwig
Editor

VOTE ALREADY

Why weren't all the judiciary committee members present when such an important bill as the "physician-assisted death" was being voted on [Phil Gove, "Dysfunctional Junction," *Agri-Digest*]? Do the committees not have schedules to tell them when the votes will be taken? And why was the vote taken when on-

ESTIMATION 449

SAY SOMETHING!

Keywords: *Self-esteem, self-worth, self-concept, self-identity, self-esteem, self-worth, self-concept, self-identity*

Source: *Journal of the American Statistical Association*, 92(439), 1031-1042.

- respond to Seven-Days online
- include your full name, town and a telephone/fax number

Seven Days reserves the right to edit.
Reprints must be paid for in advance.

Four submissions were not included:

- www.stayoff.com/freelack
- freelackwithsevendays.com
- Seven Days, P.O. Box 1154, Washington, DC 20004-0154

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SAT 4/28	OL CRAIG MITCHELL 7PM SETH TUCKERSON 8PM SAM'S RECORDS 8PM OL FRANK GRIMES 10PM OL 3:30 10PM
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Omelet Station with four choices of fillings

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*Pass purchase by May 15th 2:00.



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27	verisch	C-4
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Shark in Vermont: 4/22/18:

The Vermont Council on World Affairs selected Earth Day by hosting a preening party at the South Burlington Hotel Center. The guests and program committee included off-campus students from 16 different countries.



2012 BURLINGTON
DISCOVER JAZZ
FESTIVAL JUNE 1-10

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BÉLA FLECK AND THE MARCUS ROBERTS TRIO
FRIDAY, JUNE 1 8:00 PM

FLYNN MAINSTAGE

NINETY MILES
STEVEN HARRIS, NICHOLAS PUYEN & DAVID ZILBER
SATURDAY, JUNE 2 8:00 PM

ASPHALT ORCHESTRA
FLYNSPACE FRIDAY, JUNE 1 10:30 PM

JONATHAN BATISTE QUINTET
FLYNSPACE SATURDAY, JUNE 2 10:30 PM

TIM BERNE/SNAKEOIL
FLYNSPACE SUNDAY, JUNE 3 8:30 PM

WATERFRONT PARK WYNDHAM TENT

TROMBONE SHORTY & ORLEANS AVENUE
ALSO TERRANCE SIMIEN & THE ZOUKE EXPERIENCE
DORIS & RICHARD'S HALL 5:30 PM MUSIC AT 6:30 PM
THURSDAY, JUNE 7

FLYNN MAINSTAGE

CHRISTIAN MCBRIDE
A INSIDE STRAIGHT
ALSO VERMONT ALL STATE JAZZ ENSEMBLE
FRIDAY, JUNE 8 8:00 PM

CRAIG TABORN
FLYNSPACE MONDAY, JUNE 4 8:30 PM

VIJAY IYER
FLYNSPACE TUESDAY, JUNE 5 8:30 PM

DONNY McCASLIN GROUP
FLYNSPACE WEDNESDAY, JUNE 6 8:30 PM

CHICHA LIBRE
ALSO VERMONT JAZZ PARADE
NECTAR'S WEDNESDAY, JUNE 6 9:30 PM

WATERFRONT PARK WYNDHAM TENT

JIMMY CLIFF
ALSO, THUSAND ONE LIBERATOR WITH ANABOLA
NINGS & RICHARD'S HALL 6:30 PM MUSIC AT 7:30 PM
SATURDAY, JUNE 9

FLYNN MAINSTAGE

DIANNE REEVES
SATURDAY, JUNE 9 8:00 PM

MARY HALVORSON QUINTET
FLYNSPACE THURSDAY, JUNE 7 8:30 PM

UNION RIVER JAZZ BAND
DUXELAID GEORGE FRIDAY, JUNE 8 7:30 PM

MARCO BENEVENTO
SIGNAL KITCHEN FRIDAY, JUNE 8 10:30 PM

LEE KONITZ QUARTET
ALSO BATHING THE COOL: HALF MONEY FEAT. RAY WELA
FLYNSPACE SUNDAY, JUNE 10 7:30 PM

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7

1

Sweet Start SMACKDOWN

FRIDAY 27-FRIDAY 4

Flavor of the Week

Third time's the charm — so we're extra excited for this year's **Vermont Restaurant Week** during which 62 eateries all over the state offer delicious deals through five-course menus. Save some room for equalizing cocktail events like Thursday's Sweet Start Sip & Savor at Higher Ground to a heady ode to some of the best cocktails. Forks at the ready...

SEE CALENDAR LISTING ON PAGE 36

Visit vtrm.com/entertainmentweek for full schedule and menus.



everything else...

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THURSDAY 26 & FRIDAY 27

Can We Talk?

Jean Rivers is a one-woman documentary called her a "piece of work" in more ways than one. In an interview with Seven Days music editor Dan Bolles that ran last week, the comic comedian proved that, even in her seventies, she still has that famous sense of humor. Witness it as she performs a pair of uncensored comedy shows in Burlington and Rutland this week.

SEE CALENDAR LISTINGS ON PAGE 36

2

SUNDAY 29

Stock Car Named Desire

It's your ring, not its time for the **Manhattan Band 100** the opening event of Thunder Road Speedweeks 53rd season. Stock cars race around the paved oval in the oldest thing Wendell has to NASCAR racing. Zoom zoom.

SEE CALENDAR SPOTLIGHT ON PAGE 32

WEDNESDAY 2

Soul Baring

John Dougherty is not to blame as the frontman of Soul Doggery, but don't beg him as just another '80s has-been. His new memoir *The Book of Dogs* gives a war-torn look at his drug-addicted years with his former band mates, whom he's called "psychedelic we're inferring." Dougherty needs weed plugs at Higher Ground next Wednesday.

SEE CLAM BATH ON PAGE 30

ONGOING

Under the Influence

A current exhibit at Darkroom Gallery's Head Museum not only displays work by two of the 20th-century's most famous artists, but it reveals a direct link between their work in a fascinating study of the power of miscegenation. Current on view at "Who's Who: **Jean Cheswick Oresco and Jackson Pollock**" so through June 11.

SEE ART REVIEW ON PAGE 34

FRIDAY 27-SUNDAY 29

Screen Scene

Let's go to the movies! The **White Bluffs Inn** is *Reminiscence*, a film this year a season earlier than usual — it's a pretty new movie, too — with big-name guest John Sayles in tow. The Reminiscence kicks off a weekend of screenings, readings and discussions that you just can't resist — nor would you want to.

SEE CALENDAR LISTING ON PAGE 36

FRIDAY 27-
SUNDAY 29

The Sweet Life

Parting with maple sugaring season is always such a sweet sorrow. Lucky for us, **St. Albans Vermont Maple Festival** and the **St. Johnsbury Wood Maple Festival** both are weekend events that run our noses with a delicious variety of syrup, maple products, carnival-style rides and treats. To next year, then.

SEE CALENDAR LISTINGS ON PAGE 36

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4

5

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7

for records relating to MEK speaking for former Francoist governor **RA MONELL**, former FBI director **LEWIS PUGH** and former chairman of the Joint Chiefs of Staff Gen. **WALSH SWANSON**. All three had reportedly collected hundreds of thousands of dollars in speaking fees. Federal law bars any financial dealings with terrorist groups.

So is Dene being swept up in the dragnet?

Apparently not. **SAVE O'CONNOR**, a former Dene aide, tells Five Towns he is so sure that, "90 of one, Howard hasn't received any subpoenas, he's not under investigation and therefore, he won't have any comment. Hope that helps."

An of note? That kinda makes it sound like Dene is waiting for the other shoe to drop.

Unfortunately, O'Connor wouldn't make Dene available to answer questions, so we'll just have to wonder. And watch to see if the subpoena trail leads to him next.

Nearly Legal

Gov. Peter Shumlin's aide encountered with hungry black bears that went for his bird license has become the stuff of political legend.

Since the Valley News first broke the story two weeks ago, the gov has mused the tale of his backyard bear battle with any reporter who will listen, and the story has gone viral on the web.

But tales of the encounter has not. And if the gov's office has any saying to any about it, you won't be watching it on YouTube.

Yes, the governor himself shot a few minutes of video of the bear brunch on his newspaper. It's even shown to a select news outlets.

But he won't release it — even though he shot on a taxpayer-funded phone. Out of curiosity, Five Towns put in a public-records request for the video. Associated Press reporter **WENDY WEBB** had already done the same thing.

The governor's legal counsel, **SARAH LONDON** denied both, saying the video isn't a public record because it was not "produced or acquired in the course of agency business." Plus, she said, they have security concerns about releasing a video that shows the governor's private residence.

"If you would like more information about the governor's bear encounter here, please feel free to follow up with the Attorney General's office," London wrote to Five Towns, referring to Shumlin's press secretary.

London added that not all records produced on taxpayer-funded devices

are public. Why? Because most courts have ruled they don't have to be. By way of comparison, she says a government employee's grocery list wouldn't become a public record just because it was written on taxpayer-funded paper.

Allen confirmed that the video does not show any gubernatorial picks, so that's not the reason the bird-birding is so what does the bird-birding video actually show? One of the reporters who viewed it, Valley News political editor **JENN GAGAN**, describes it thus: "It's dark, it's been in the dark."

They're not the only ones in the dark.

Media Notes

File this one under "CP for 'oops'."

The Associated Press had to edit a correction to a story about a big outdoor rally that took place in Burlington on April 15, in which more than 3000 demonstrators called for the leak-prone Vermont Yankee plant to be shut down.

The subbyd story, which ran on the front of the Vermont section in the Burlington Free Press, quoted a bystander who happened upon the rally saying she had mixed feelings about decommissioning the aging reactor.

"When the school distributed saline pills to the teachers, it was a little bit of a shock, because I hadn't really thought about it that much," **NANCY OLSON**, a 65-year-old school teacher from Ferris, told the AP. The reporter said she was referring to "the pills that were handed out at Ferris High School during last year's tensions to comment the radiation poisoning."

As the AP's correction stated, the tension link was in 2009 and early 2010, not last year. More importantly, it did not, in fact, cause radiation poisoning.

The correction goes on, "Also, the Vermont Health Department distributes potassium iodide — not sodium — pills in case of a leak of a different type of radioactive material that distribute pills for the tension link."

Whoops! (2)

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Burlington-Area Bike Paths Are All They're Cracked Up to Be

BY KEVIN J. KELLEY



Burlington bike path between Burlington Park and North Beach.

A year after springtime floods destroyed chunks of the Burlington Lake Path, some sections are still crumbling and ripped off from cyclists, runners, walkers and bikers.

Most of those gouged-out areas are finally being repaired, however, in order to make that 7.5-mile path ride for participants in the May 27 Vermont City Marathon. Mayor Brian Weinberger says that, shortly after taking office earlier this month, he directed city officials to initiate work as quickly as possible on trouble spots that had gone unattended for 12 months.

The estimated city-fundled \$100,000 fix-up of badly damaged — and dangerous — segments of the bike path is only a temporary patch job, however. There's a plan for a more thorough, \$11 million set of repairs of flood-ravaged segments that is to be financed mainly by the Federal Emergency Management Agency.

Weinberger is also dissatisfied with the pace of that program, which, according to Burlington Parks and Recreation Department head Mike Swenbach, may not get under way for another year.

"There's been too long a delay in starting this work, especially compared to the repairs of highways in the aftermath

of [tropical storm] Irene," Weinberger declares. He says he will push FEMA and other parties to move more quickly on the repair project.

FEMA is also expected to be the main backer for the estimated repairs of the 56-mile pedestrian easeway in Colchester that runs into Lake Champlain. Much of that scenic, packed-gravel spit was reclaimed last spring by the mudflow, raging lake. It will cost an estimated \$900,000 to restore the stretch of the easeway leading

from the Colchester area to the 200-foot-wide cut where Local Motion, a Burlington-based advocacy group, had been operating a summer bike ferry.

An additional \$100,000 — also mostly from FEMA — is needed to repair the northern half-mile lay of the easeway that connects to South Hero.

The entire 12.5-mile route for non-motorized transport — running from Oakledge Park to South Hero — is known as the Island Line. It's a major economic asset that should be restored and properly maintained, says Local Motion leader Chapsa Spencer. One of just the

Burlington portion of the Island Line promises at least \$6 million a year in economic activity for the city, Spencer says, citing a 2000 University of Vermont survey and estimates of the impact of events such as the marathon and USA Ironathlon.

Potentially greater economic benefits can be achieved once the bike ferry service at the easeway cut is restored, Spencer says. Then, Quebec, tourists will be able to "pedal straight into Burlington and spend their money here," he points out.

Local Motion is thus undertaking a \$1.5 million fundraising effort to construct a more secure, handicap-accessible bike ferry facility at the spot. The service will remain inexpensive, says this summer due to easeway flood damage, but is projected to means on a daily basis in 2003.

Stretch of the Burlington Lake Path, especially in the New North End beyond Lady Park, appear to be in relatively good shape. But the most heavily used segment — between Oakledge Park and North Beach — presents major structural problems unveiled last year's flood.

The 35-year-old Burlington Lake Path was in generally "disastrous shape, even before the flood," says John Bouslog, head of a city council-appointed citizens task force charged with devising a long-term plan for this popular asset. Having been built along a former railroad, the bike path "is taking into the lake," Bouslog says. "Trees that were saplings when it was built now have roots underneath it. Plus, there's been no consistent maintenance."

The task force, which has been deliberating for the past 18 months, will soon formally present three options for what would essentially be a structural makeover of the entire Burlington Lake Path. According to a feasibility study released in March, the most basic plan would cost \$11.6 million. The present option — including more lighting, fencing and directional signs, as well as dividing lanes and kiosks — would run to nearly \$27 million. All the proposals call for widening the right-of-way from its current eight feet to the federal standard of 11 feet, which had once been stipulated when construction of the bike path began in 1968.

If the city had to pay the full cost of these plans — which it almost certainly will not, Bouslog notes — property taxes would rise \$30 a year on a \$250,000 home

TRANSPORTATION

to cover the cheaper option, the same homeowner would pay \$75 more than to purchase to finance the bike-park option.

Will the mayor commit to supporting a bond — and attendant tax increase — to finance a rebuild of the bike path?

Bossange says Winesberger has been "all ears" in his meetings with task-force members. "He seems to get it," Bossange says of the new mayor.

Winesberger himself cautions that it's too soon to decide how best to fund the envisioned path that could take as long as five years to complete. "I want to look at all available funding sources," he says. "It may well be that there are other substantial ways of doing this besides going with a huge bond for the city."

**(THE BIKE PATH WAS IN)
DISASTROUS SHAPE,
EVEN BEFORE
THE FLOOD.**
JOHN BOSSANGE

The new decisions don't take into account future aid transportation seriously and will be viewed as an approach to them, Winesberger adds. If that proves true, it will mark a departure from how the bike path in particular has been viewed by the city in recent years.

As Bossange notes, an uptick has been largely neglected. The surveys and damage from the 2001 flooding were also a dramatic indication of municipal priorities.

"Should repairs have been put on as emergency, top-drawer items before someone got lost?" Bossange asks. "That's a great question I don't have an answer for." Speaker does offer an explanation.

"The speed with which repairs are being made is, I think, a reflection of the unfortunate perception that it's a recreation corridor," he says. "It's valued less than a transportation corridor." Speaker notes that surveys show 20 percent of the estimated 130,000 yearly trips along the Burlington Bike Path are made for practical purposes, not purely for recreation.

Evidence of the secondary issue that some officials assign to cycling and walking, in comparison to motorist, can be seen in the \$44,000 that Lucid Motion is attempting recently to help finance repairs to the Island Line in both Burlington and Colchester. Lucid aims to cover what the localities say is shortfall in the amount of funding needed to match the FEMA amounts. There's no corresponding example of a nonemergency organization asking for charitable contributions to repair a road used by drivers.

Burlington needs to come up with about \$440,000 — in the shape of the \$2.1

million in repairs for the bike-front bike path that may not be completed until 2016, likely soon? Stenbach identifies the Penny for Parks tax revenue set-aside and the city's capital-improvement budget.

The city is getting a fine ride, however, compared to another bike path that is scheduled to undergo major repair this summer. The Federal Highway Administration is picking up the \$3.44-to-\$600 cost for running a flood-eroded segment of the bike path that runs alongside the Burlington Beltline. Full federal funding is available because of the beltline path's proximity to what is designated as a state highway, Stenbach explains.

Despite what critics describe as the previous city administration's slacker attitude regarding the beleaguered bike path, Speaker suggests that Vermont politicians are actually becoming more responsive to advocates of nonconforming forms of transportation. He gives the Shelden administration a B+ grade for its commitment to making federal and state funds available for a range of bicycling and pedestrian projects that previously had fewer options for funding.

Change in the public's attitudes toward cycling and walking could help advance efforts to transform the Burlington Bike Path into what Bossange envisions as a "world-class" model. One example of that new outlook can be seen in Colchester's Inactive Heights neighborhood, which is on the bike path.

Noting that their suburban enclave would be deserted by bikers from Burlington a few of those residents fought construction of the bike bridge, completed in 2004, and the coating through Delta Park and past their front yards. But according to a 2009 study by the Chittenden County Metropolitan Planning Organization, there have been no reports of accidents involving cyclists or pedestrians on Inactive Heights.

Alan Curran, head of the Colchester Parks and Recreation Department, adds that he has heard no complaints about cyclists in that neighborhood.

"In general," Curran says, "people there have gotten used to bikers, and some may have started using the recreation corridor themselves. It does run right outside their door, and it's a wonderful way to exercise as well as to see some beautiful landscapes." ☐

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Burlington Fifth-Graders Get Schooled in Avoiding Online Dangers

BY KEN PICARD

Once Rene Berni of the Burlington Public Department had a question for a room of 50 fifth-graders at Edmonds Elementary School. How many of them have a Facebook account? The students glanced around nervously until a few hands went up.

"You shouldn't have it," Berni informed the group of 10- and 11-year-olds. "That means you tell about your birthday to get on there." Facebook requires its users to be at least 13.

After Berni assured the kids that she was not looking to get them in trouble, she asked how many of them have more than 300 "friends." Four hands.

"Myratee! However a thousand," boasted one girl.

"I can guarantee she doesn't know all of her friends," Berni told the girl.

Berni is a chief resource officer with the Burlington PD and an outreach specialist with the Vermont Internet Crimes Against Children Task Force. Since September 2011, she has given this local-area presentation — called "Electronic Communications: Your Best Friend or Worst Enemy?" — to dozens of parents, students and school administrators throughout Chittenden County.

More than 300 presentations are scheduled this week. Berni says she has yet to encounter a group of kids without at least a few Facebook users.

Nearly half of all Americans have now use Facebook, according to data from Fred Laine, a former Burlington school board chair, digital forensics expert and author of the 2010 book *Cyberstalking for Young Adults*. Reports, the former American child news owner a collapse by the age of 10, 10 percent of those 10-year-olds own at least one gaming console that can be used to access the web. Shockingly, nearly one in four kids under the age of 11 now use the internet regularly.

While the digital universe holds enormous potential to introduce children to the world, Berni says she's trying to impress upon those students that the internet is also a potential minefield of legal, ethical and moral hazards, sexting, bullying, illegal downloads and more dangerous behaviors than is cyberstalking, sexting, child pornography and online predation.

How does Berni teach 10-year-olds that these seemingly benign after-school activities on their laptops, smartphones and gaming devices can have lifelong and potentially deadly consequences? She hooks the kids by asking them questions that have those topics reworded.



embarrassing and necessary. "But I'm not doing it to embarrass you guys or make you feel awkward or scare you," Berni said. "I'm doing it to open your eyes and let you know who's out there."

Berni offered a few cautionary tales about young people who've gotten in serious trouble online.

She shared the story of a San Diego girl who met a boy on a website designed for kids who chat with chronically ill parents. The two swapped stories about their schools, where they lived and who they played. The boy shared a photo, purportedly of himself, on a high school football uniform. She, in turn, told him that her father was a cop — and which side he worked.

"It seemed like he was a very nice young man," Berni told the students. "Then out, this was a very dangerous man. Giving him all that personal information, he knew where she lived, where she went to school and when she was home alone. And, unfortunately one day he showed up at her house and attacked her."

Berni also talked about several high-profile Vermont cases. Without mentioning names, she discussed the 2009 South

Burlington sexting case in which 16-year-old Isaac Owens, then a star high school athlete, asked teenage girls to photograph or videotape themselves performing sex acts and send him the results. Owens was eventually charged with lewd and lascivious conduct.

Berni also told the story of Ryan Patrick Phillips, the 13-year-old fitness fanatic boy who murdered a female classmate in October 2004 as a result of cyberbullying. One of the students said she knew the Phillips family personally.

Berni also reminded kids that when they post personal information about themselves online, it's visible to their parents, friends, neighbors, coaches, teachers, future employers and even the police. Most of that data has forever, she noted, and could affect their college applications, job interviews — even future spouses and children. The Burlington PD searches the cyber life of all its arrests, she added, offering some catchy but powerful slogans, such as "Think before you post." "Time doesn't bring honesty or truth" and "Once you hit send, there's no taking it back."

Many of the Edmonds students already seemed to know what info shouldn't be disclosed online, including their home addresses, phone numbers, Social Security numbers and the names of family members. But many didn't know, until Berni told them, that online predators routinely use anonymous screen names and seemingly innocuous information to figure out how old they are, where they live and where they go to school.

The question-and-answer session at the end of the hour revealed the prevalence of online predators. At least three students in the room accused students in which someone they didn't know contacted them online and asked for personal or private information.

Among them was a boy who claimed that a girl he knew kept sending him instant messages, asking for nude pictures of himself. The boy said he told his mother, who called the police.

Another boy in the class said he received an instant message asking him why he was playing an online computer game. "I had that really creepy," he said.

Several of the Edmonds staff stepped behind to discuss the presentation and the need for more like it. Edmonds librarian Kirby Neil recalled that when she was in fifth grade, the cops used to come around to warn kids about drugs and their various street names.

Today's predators are online. Melissa Hethcote, Edmonds' school counselor, said it's vital to "give this information to kids before they're in the thick of it." She wondered about whether her school could introduce safety classes earlier — both to the kids and their parents.

"What we're seeing is that parents are pretty concerned and aware of giving kids information about potential predators and being safe online," Hethcote added. But they're less worried about online connections between their children and their peers. And that can be just as dangerous.

Berni explained that she's already begun teaching a sampler version of this class to kindergartners. Neil said that she, too, has begun work with kindergartners and first-graders around digital safety.

How does one teach children so young about the dangers in the virtual world when they're still learning about dangers in the real world?

The post, Neil said, is to convey to them the idea that an online community can be just as exciting to explore as the real world — and just as perilous. As she told the little ones, "You wouldn't go walking in the community without a parent with you, so you wouldn't do that on the computer." □

LAW ENFORCEMENT



Rep. Olsen Takes Merger Fight to Citizens United Debate

BY PAUL HEINTZ

Ever the clever strategist, Rep. Oliver Olsen (R-Iowa) last Thursday took his fight against a proposed utility merger to — of all things — a resolution concerning the Supreme Court's Citizens United campaign finance decision.

Olsen's amendment sought to prevent U.S. subsidiaries of foreign companies from contributing to "any fund established to finance an organized or similar public election celebration or a candidate's victory."

Sound familiar? That's because opponents of Green Mountain Power's proposed merger with Central Vermont Public Service — like Olsen — originally saw GMP president Mary Powell's chairmanship of Gov. Peter Ricketts' inaugural ball as evidence that Romney's too close with the power company. GMP and CVPS each poured up \$5000 for the gala.

A subsidiary of Montreal-based Gaz Métro, Green Mountain Power would be barred from such contributions if Olsen's amendment had passed. It didn't. While the Citizens United resolution passed the House by a vote of 224 to 46, Olsen's amendment failed by a vote of 42 to 57.

GMP spokeswoman Dorothy Schauer, meanwhile, says Powell was simply doing her civic duty by helping to raise money for the ball's charitable cause that brought in \$300,000 for the Vermont National Guard Children's Foundation.

Rape Inside Private Prisons? Brattleboro Prison Advocate Seeks Stats

BY KIM PICARD

An ex-con editor at the Brattleboro-based *Prison Legal News* is using his position as a Connecticut Corporation of American shareholder to throw a light on a pervasive problem: sexual assault in America's private, for-profit prisons.

Alan Freedman, who served half of a 20-year sentence for armed robbery and assault, bought a single share of CCA stock a few years ago so he could attend the company's shareholder meetings. Today he owns 19 shares, enough to permit him to introduce his own shareholder resolution into the board of CCA. His goal is to force the nation's largest owner and operator of for-profit prisons to release statistics on how often sexual assault occurs within its walls and what efforts it's making to reduce these incidents.

CCA owns and operates more than 50 facilities in 19 states, with capacity of more than 60,000 beds, according to its website. The Vermont Department of Corrections currently houses 170 inmates in two out of nine CCA prisons, the Lee Correctional Center in Brattleboro, Ky., and the Plaquemine Correctional Center in Plaquemine, Ala.

"My resolution with CCA is simply to recognize that this is a problem in the industry, particularly the private prison industry, and to address it," says Freedman.

Vermont Demos Hire Granite State as Executive Director

BY PAUL HEINTZ

Get ready for the 2012 election: the Vermont Democratic Party on Monday hired John Barnes of Bedford, N.H., to serve as its next executive director.

A veteran of these duties, the 44-year-old presidential bid and New York's 2008 reelection campaigns, Barnes says he got the job because "I'm the only one with some really high-achieving progressive and a state party that has demonstrated a willingness to be around for a while."

Barnes will take over for outgoing ED Jesse Bragg on May 3.

On the other side of the aisle, Vermont Republican Party chairman Jack Landry says he has no immediate plans to replace former executive director Mike Bernard, who left the post in March.

Inevitably to being out-staffed by the Dems, the state GOP is looking for a fix. According to Federal Election Commission reports, the Democrats raised \$104,450 during the last three months of the year compared with the Republicans' \$12,771. By the end of March, the Democrats had \$76,690 on the books, while the Republicans had just \$2,776.

Barnes says she's excited to move to Vermont because, she says, "I actually have family that lives in the North Kingdom," referring, presumably, to the northwest corner of the state. ☺

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Feedback OPINION

of the committee members was not in attendance.

If time was running out, the vote should have taken place earlier in the time for its citizens to decide by voting if this bill should become a law, because the lawmakers in the Statehouse are, in my opinion, not hearing the voice of the people.

Alan Hugh Crowther
BURLINGTON

CRAFTING A SOLUTION

Hearing about a local craft school resorting to a bunch of fresh air [in Shelburne, a Classic Craft School is Reform], April 4] it is vital to have a diverse array of community members who are skilled in various crafts and because it stimulates the local economy as well as promotes a certain identity to our area. It says we appreciate the creativity of our residents. I don't want to buy cheap, factory-made goods. I want a local business that creates the pottery. Here we have the Shelburne Art Center taking the crafts education a step further.

A residence program that not only offers students the opportunity to learn and improve on their craft skills, but to also have their entrepreneurial schoolwork? What is it? Coming from an average town in central Massachusetts, there was little opportunity available for these skills to be cultivated and promoted. Here in Vermont, people are having these chances made available to them, and we, as fellow community members will also benefit as locally trained artists begin to integrate their unique skills into our community's economy and character. I don't know about you, but I can't help but think that not only will locally crafted art offer me its aesthetic value, but it will also give me a certain satisfaction knowing that I have supported and contributed to another member of my community, as well as those artists that their creativity is, and will be, appreciated here.

Zachary Berger
BURLINGTON

HOG HELL

It is with great concern that I write this letter regarding the use of pig gestation crates [Bart, "Vermont Senate to Vote on Bill Banning 'Tire-Tread Pigs' for Pigs," March 12]. The level of despair and abuse some farm animals endure is so tremendously disgusting. The fact that this practice is currently legal in our state is disappointing to my least.

In particular, pig gestation crates cause a severe form of physical and emotional distress, which is forced on a social animal whose intelligence can

be compared with that of a 3-year-old child.

The crates render a pregnant sow unable to move and force her into isolation for months on end, only to give birth, often repeatedly, and then eventually be slaughtered.

The symptoms exhibited by the sows during their confinement are suggestive of unrelenting emotional and physical trauma similar to those of human trauma victims. If you cannot imagine a child subjected to such treatment, please try to picture your own cat or dog in such circumstances.

Animals, like children and other vulnerable populations, are deserving of our protection, humane treatment and compassion.

Brianna Gaudenzi
STOWE

Gaudenzi is the volunteer event coordinator for Green Mountain Animal Defenders.

SHUMLIN'S LAW?

Paul Hantz offers good bite-by-bite coverage of last week's press conference [Bart, "No Press Conference, Shumlin Clarifies Position on Utility Mergers—Kind Of," April 18]. I attended that press conference, and it seemed odd to me, too, that Gov. Shumlin justified the Senate vote forbidding the PSB to rule on Vermont Yankee's Certificate of Public Good with "the law made me do it." The Senate could have simply voted, "It is good public policy to let the Public Service Board handle this." That is what the Vermont Energy Partnership and other groups were publicly urging the Senate to do. The law requiring an alternative vote would have been noticed, and the PSB could have had its say. What could have been simpler? Yet then-Senate Pro Tem Shumlin and the majority chose instead to foment the PSB process for the sole purpose of stopping Vermont Yankee.

At the same press conference, Gov. Shumlin argued that the merger will reduce overhead costs, which will reduce consumer power rates, which will create jobs. I believe the actual quote was "competitive power rates mean job creation in Vermont." And he's right, at least in principle. So why, then, is Montpelier so eager to pass renewable-power legislation that will require utilities to pay literally 10 times the market rate of power (30 cents/kWh for solar, compared to three cents on today's open market)? Because if rate cuts are a jobs creator, then high rates must be a jobs killer, right?

Gary Page
CAMBRIDGE

Page is communications director for Montpelier-based Vermont Energy Partnership.

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Vermont Stage Gets Back to Nature With *As You Like It*

BY ERIC ESKILDSEN

Gross the winter that wasn't this past winter, many Vermonters are feeling springtime to be a bit out of sync. That's why it's so refreshing and relevant that some local rehearsal, but, as the **VERMONT STAGE COMPANY** (VSC) production of Shakespeare's *As You Like It*, it would like to remind us of a fresh perspective on who we are in even a matter of will than of weather.

Personal transformation is a focus of director Anna Jacobs' interpretation of Shakespeare's comedy, currently running at the **VERMONT STAGE COMPANY**. The character cast is played in this production by just seven actors, some of whom play cross-gender roles. The play's female and male leads, MZ Jordan as Rosalind and David Byers as Orlando, stay in one character for the entirety of the play but the five other cast members spin 13 roles among them. Consider that Rosalind and Orlando are seen through most of the play, and the stage is set for a lot of acting in smaller roles.

Rehearsing and the cast are **DAVID JACOB** — fresh from directing **NATHAN JARVIS** in VSC's original play **JOHN** — **PATRICK CLOW** (Orlando), **JORDAN** (Rosalind), **JACOBSON** (Jaques) and **ORLANDO** (Orlando).

The director notes that the reason play when Jacobs says, "It's a reflection of the story of the play, which is really about the transformation that human beings are capable of making when

we step outside of our everyday definitions of life."

In *As You Like It*, Rosalind gets a message on stepping outside her comfort zone where she's banished by her uncle the duke, to the Forest of Arden. There, she and her companion Celia (Dorcas) transform into a queen and a shepherdess, respectively. The pastoral setting is not true with forests or sports in one look on other Shakespeare works. Jacobs describes it as simply "a place where people discover out themselves," a natural setting where people can "be" and find different aspects of themselves.

The VSC's *As You Like It* shows the way for that self-exploration through its stripped-down production. The show's sets are minimal — as they were in Shakespeare's time — which heightens the focus on the actors and the play's beautiful language. *As You Like It*, known to VSC audiences for its classical work in Oliver Twist, Othello, The Merchant of Venice, Romeo and Juliet, and other Shakespearean works, he said his crew weighed carefully how much costume changing should be done to require character shifts. "They choose about this aspect of the show," he says, "give the audience a chance to see that transformation take place — on stage. Given the play's visually and dramatically European setting, he said, makes the play all the more accessible, although the goal was not to set the play in a

particular time and place. "I didn't want to set this in a historical time," he says, "We're going with a theatrical reality rather than an historical reality."

Opening Shakespeare's play up to new possibilities is part of Jacobs' overarching goal of presenting the work "on a scale that is human and not so big and pompous as we associate Shakespeare productions to be," he says. The result, in *As You Like It*, is a "sense of fun, freedom and joy." The director goes so far as to call it "a spring-time romp."

While the need for such a romp may not be as acute this spring as the need for an explanation as to just what the hell happened to winter, *As You Like It* still resonates with uniquely Shakespearean insight in any season — thanks to some of his best-known lines, such as "All the world's a stage" from the Forest of Arden's resident monk, Jaques (Dorcas). And then there's that line from exiled Duke Senior (Patrick Clow), which speaks to audiences today on all kinds of levels. "Tis but that we have seen better days." ☐

AS YOU LIKE IT, written by William Shakespeare, directed by Anna Jacobs, produced by Vermont Stage Company. April 18 to May 6, Wednesday through Saturday at 7:30 p.m., Saturday and Sunday at 2 p.m., at the Hippodrome in Burlington. 571-321-5000; info: 802-594-8498.org



MZ Jordan as Rosalind and David Byers as Orlando

Quick Lit: When the Gods Come Home to Roost

BY MARCOT HARRISON

As I was watching American Horror in its attack by the membership houses that breed here about thirty-something thing to measure their glory days and the new late-20s, ultra-modern novel from Burlington: **MARC**

ESTRIN.

There's a slight awkwardness. But at the core of this for more ambitious network (a label that probably should be applied to anything American Pie related) is the same theme: Aging men chasing youth. Generally in the form of a female decaying his partner.

The protagonist of When the Gods Come Home to Roost, Marc's ninth novel, is a Berkeley classics professor named George Hefestatos. But his prototype is Faust, the 16th-century academic who, according to literature and been made a pact with the devil to regain his youth.

At 54, George has a gorgeous Greek girlfriend and is her third, yet he finds himself longing for a place as his teenage daughter. How he's starting to notice his age. When George is dumped, he has that terrifying prospect of dying a woman only 14 years his junior.

Thank all the Greek gods that Mephistopheles

happens along to rescue us here from this fate. Because George, inhabits the 21st century, Mephisto is a plastic surgeon with radical ideas about rejuvenation. Because this is an Estrin novel, he is named T.J. Edickberg, after the painted image whose gigantic eyes coldly observe the characters of The Great Gatsby.

The Dr. Edickberg, however, is no duplicitous judge — rather, he's an overbearing Gatsby himself. And he believes surgeons should give patients the transformations they seek, even if the results are Frankensteinian. "Why should I let us use a power to explore our human fantasies?" Edickberg asks a nervous George. "It's not so good about us!"

Estrin notes in his afterword that Edickberg was inspired by a 2001 Harper's Magazine article about Dr. Joseph Merz, a plastic surgeon at Dartmouth medical school who's spoken of fearfully-growing patients who'd become. Here's the fascinating: central, blood for decades of abuse. Here's the problem with Gods: Those ones don't crystallize — indeed, they barely appear — and George makes his pact with the surgeon at roughly the 180-page mark. And they remain unexcited at the novel's close, though by then George has done things in the name of his

BOOKS

GOOS FEELS MORE LIKE A SERIES OF SKETCHES THAN A FINISHED NOVEL.



self-interest that could be called downright dishonest. Like Goethe, whose Faust is full of wicked desires, Estrin doesn't seem to have been bored with his plot. But, unlike Goethe, he stretches the premise to that plot — the maddening seduction of Mephisto's Faust before Mephisto pops up — to singular lengths. In Part one, each chapter is followed by an "intercalary" ("intercalary" is Latin) that weaves off into a detailed, interdisciplinary or musical analysis of a series of events between characters or an extended soliloquy.

A few of these tangents obscure the plot or deepen its implications, but for too many and like mini-essays in

SHORT TAKES ON FILM: BC STUDENTS ON DISPLAY



McIntosh and Ben Pappas at a reception

Last Saturday the Mainstage auditorium at the **ELIAS CENTER FOR THE PERFORMING ARTS** was filled not with well-heeled older couples enjoying a touring show, but with college students in minidresses and baggy jackets. They came for the **10TH ANNUAL BURLINGTON COLLEGE STUDENT FILM FESTIVAL**, relocated this year to the weekly venue and continued with a big Spring Art Party. After a reception in the lobby the audience settled down for a three-hour (with intermission) screening of projects created in LIC film courses over the past year. Judging by sheer

volume that interested Edson. Some are brilliant and worthy of anthropology; all stay close the needs flow. Whenever we're pulled back to the main plot, we're surprised to be reminded that George — the intellect behind most of these digressions — is about to retire as the *American* Justice character. When represented George rages about the rapidity of his high schoolers, he hopes to hook up with, he comes off as like a learned professor in a 12-year-old's body but like a gossipy college kid pulling rank on his peers because he can quote Nietzsche.

Edson is a master of words gone to postmodern digressions. But in his best work, such as *Golden Song*, he sometimes focus and brings his one facts to resolution. *Gold* feels more like a series of sketches than a finished novel. And that's unfortunate, because, as an up-who-fires transphobic and other naked, heady immersion tools are within reach, this *Edson* story is worth telling. ☐

volume, the colleges program in film production now under the leadership of **KAREN BLUMER** is thriving. One of its students, a young cinematographer named **MIAMI PETROF**, was recently offered a "dream internship" at the upcoming Cannes Film Festival. He's raising money to fly to France — where he'll attend master classes with filmmakers such as Quentin Tarantino — at redgigs.com.

Petrof's work was on display at the fest along with that of his peers, which ranged from documentary to fiction to abstract experimental taken images of Occupy Wall Street, Occupy Burlington and Tropical Storm Irene all showed up in the documentary **MUSIC** (a film of a moving portrait of a Burlington woman in a living with Alzheimer's **ARMY** **WALL** in "There's No Hole in My Head").

In the narrative category, **INTERLUDE** (a short set in the 1940s) and shot in architecturally imposing interiors in upstate New York, "The Butler" by **DAVID BARRAGAN** took viewers into the claustrophobic world of a sadistic psychological experiment.

Other films made center use of downtown Burlington locations, including "Strangers in the Night" — a 50s sci-fi psych created for the **24-HOUR BURLINGTON FILM SLAM** last fall. In the housing "Agony" from **ADAM NEWMAN**, a young man drifts through the city spotting other lost souls who may or may not really be there.

More than a few BC alumni, such as Burlington-based **MAYOR BARRAGAN** have gone on to work on major film projects. We'll keep an eye on these folks. ☐

MARGOT HARRISON

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Artist and Translator Collaborate on a Book About the Cruellest Loss

BY AMY LEE LY

How does one cope with the death of one's child? That is the question implicit in a small, limited-edition book of poems and paintings titled *From Luminous Shade*.

The poems are moving brief expressions of grief by Italian poet Giuseppe Ungaretti (1893-1970) on the loss of his 6-year-old son in 21 other respects. But it is a vibrant project. Recently released **AND MCGARRELL** translated the poems, and small, full-color reproductions of 16 paintings by Woodstock artist **MARGARET LAMPE KENNEDINE** are interspersed throughout. Newsweek publisher **HARBOR MOUNTAIN PRESS**, founded by a poet in 2005, left wide, contemplative blank margins around the poems and gave each painting its own page.

Though Ungaretti wrote the book's title, 16 poem sequence, "Il Duellero," during World War II, his work speaks powerfully in McGarrell and Kennedine. The two languages' forms deflected their "solace-averse and

lost" to those who, children, David Kennedine, who died at age 47 in March 2008 of pancreatic cancer, and Flo McGarrell, who was 25 when he died in the Haiti earthquake in January 2010.

Kennedine painted the pictures in *From Luminous Shade* during her son's painful, five-month decline and after his death. "A lot of people paint and write," notes Kennedine, 76, who has been painting since she earned her master's in fine art at Washington University decades ago. "I realized my best way of journaling would be to do my painting."

In the book, the paintings, which use heavy brushstrokes to convey mood, are arranged roughly in the order in which Kennedine created them. The dark, nocturnal landscapes and frozen, singular tree branches at the top hint, she says, toward "the poems I wrote through at my son approached death." But gradually, as the book progresses, the paintings become brighter and depict misty hillsides and flowering apple trees — a tribute to David, a goatee man who also worked as a business representative for an upscale New York upper-class club.

Ungaretti's poems take the same form many have known — a diction McGarrell and Kennedine's book title is meant to reflect. The moving line "How can I bear the weight of so much light?"

appears twice in the early poems of "Il Duellero" but by the 10th, the poet is writing, "May something of this increasing live / certain, past shade of darkness, / if out of hell I speak a quiet place."

"There is this great, dark affinity between Ungaretti and [Kennedine's]

work was like 'the ship meeting the iceberg' but it was a 'non-accidental collision.' McGarrell, a professional translator since 1994, had translated "Il Duellero" in the early 1980s while living for 12 years in Italy. While visiting Kennedine after David's diagnosis, McGarrell took one

solidly not long after — Flo had been born a girl but later chose to be a man — the idea of the book came to make perfect sense. Flo was born in Italy and had loved his mother's translations of Ungaretti when he first heard them as a 9-year-old, she says. And, like Kennedine, he was an artist, a sculptor who had moved to Haiti to direct a center for indigenous art in Jacmel, one of the country's most-affected towns.

McGarrell recalls that, after the earthquake, she and her husband waited 30 days for news of Flo. A friend finally borrowed a satellite phone from a United Nations guard to relay that he had been killed almost instantly inside a collapsed hotel.

McGarrell thinks of *From Luminous Shade* as "a product to [Flo's] life." He was a very little stand, an innovative artist, increasingly famous," she says, "and I thought it had to be as honest as he had been, facing that unspeakable loss. The only thing I could do was wrap some words to it." After the project came out, however, she admits she "couldn't live it" look at it.

Kennedine, on the other hand, says that "doing this [book] has been very healing." She helped coordinate an exhibit through **BURLINGTON CITY ARTS** Art Sales and Lending program of the original paintings, along with framed language translations of Ungaretti's poems and McGarrell's translations, at Fletcher Allen Health Care.

On view through and July the exhibit is located in the third floor rotunda in the main corridor connecting the old and new wings. No informational plaques is included, but a price list is available at the information desk. Kennedine says she has already sold three of her paintings and adds, "They're for sharing."

Kennedine says about her child's death, "There's nothing worse. The hole in your heart never leaves." But with time, she adds, "you're able to remember things that were fun, or funny, and laugh about them, and not burst into tears." ☐



THE HOLE IN YOUR HEART NEVER LEAVES.

MARGARET LAMPE KENNEDINE

paintings," notes McGarrell. The Italian poet's own dad of a bottled up emotion, she says, as Ungaretti and Kennedine both rendered a "long, painful farewell" to their son.

McGarrell says the coming together of the Italian poet and the Vermont artist's

look at the painting Kennedine was then working on — a natural one, though the two women still can't agree on which it was — and thought immediately of the Italian poet's work. "When you ever heard of Ungaretti?" she asked the painter.

When McGarrell's own child died

From Luminous Shade by Giuseppe Ungaretti, Margaret Lampe Kennedine and Flo McGarrell, Harbor Mountain Press, unpaginated, \$21. Available at harbor.mountainpress.org. Paintings by Kennedine at Fletcher Allen Health Care in Burlington. Through July.

WHISKEY TANGO FOXTROT

We just had to ask...

What's the story behind that tower at Fort Ethan Allen?

BY KEVIN J. KELLEY

The handsome stone tower on the eastern edge of Fort Ethan Allen perplexes many motorists driving by on Route 15. It's commonly — and mistakenly — assumed to be a military lookout, says William Parkman, a board member of the Rensselaer County Historical Society. He notes that the structure is, after all, located on the grounds of a former military installation.

Lance Richbourg, an artist who painted in a studio at the fort for many years, offers a more fanciful possibility. It's where the Vermont version of Rapunzel let down her long hair, he suggests.

But what is, or was, it really?

The precise answer — it's a water tower — won't inspire romantic imaginings of cowboy armlocks or fairy-tale witches and princes. But the 80-foot-tall structure does have an architectural and engineering history that makes it one of



Chittenden County's most interesting, if no longer engaging, landmarks.

Built in 1893 by the Kossow contracting firm of Ziegler & Dolan, the tower was the first of 100 structures to rise at the fort. An early-20th-century army led by pioneers the construction cost at \$19,055.55.

The tower tapers gracefully from a 24-foot-diameter base to a conical dome that used to be topped with a weather-vane, which "just vanished," Parkman says. Walls ranging in thickness from four feet to 21 inches are faced with rubble quarried in France, documents reveal. There's nothing precariously Pisa-like about this sturdy edifice, whose exterior remains remarkably unblemished after weathering 119 northern Vermont winters.

he no longer has a key to the latched wooden door.

Pigpen pump has defied the upper reaches of the internet, adds Bates town engineer Dennis Lutz. Still, entirely intact, however, is a 50,000-gallon steel tank inside the tower, Lutz says. He likens its appearance to a rocket ship in the film adaptation of John Varney's 1865 novel, *From the Earth to the Moon*.

Because electricity did not come to the fort until 1908, steam engines were initially used to pump water into the tower's tank from wells that had been dug nearby. The daily flow was calculated on the basis of what was needed to hydrate 8500 soldiers and 1000 horses.

Much of the data about the tower came from the 1955 U.S. Army ledger that now resides in the special collection department of the Derek Library at St. Michael's College. Standing in a building that originally served as the tower's pump house, Parkman displays a photocopy of the ledger that shows burn marks on the edges of some pages,

suggesting that the original document had been rescued from a fire at some point.

He guides a visitor to historic photos of the tower mounted on one of the walls of what's now the Fort Ethan Allen Museum. Parkman serves as the enthusiastic curator of the museum's extensive collection of memorabilia pertaining to the fort.

But even longtime residents of the fort may be unaware of this museum, which stands inconspicuously in the shadow of the tower and across from a hard-to-remember processing center. It's a scruffy case of chain-link fences, metal-sided industrial buildings and a dirt parking area crowded with RVs and a motor trailer. The tower resembles a stately lighthouse surrounded by a sea of ugliness.

Maybe one day, Lutz insists, the grounds will be beautified. Then the Fort Ethan Allen tower might be viewed as similar to a stone water tower in Sackett Harbor, N.Y., that was built around the same time. A photo Lutz found on the internet shows that slightly taller, but otherwise identical, tower standing on the manicured grounds of Madison Barracks, a former military installation on the eastern shore of Lake Ontario.

Repairs to the interior of the Fort Ethan Allen tower are scheduled to get under way this summer. For \$30,000, Lutz says, the university will be made safe for visitors that he and Parkman hope will resume next year. Visitors will again be able to enjoy what both men say is a spectacular view of the Winooski Valley and the Green Mountains.

Then the tower could finally be called a lookout, although any trace of Rapunzel's golden locks may still be hard to see. □

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Dear Cecil,
Recently someone asked about the amount of energy Americans are storing in body fat. A more pertinent question is how much energy is wasted hauling that fat around. Cars, planes and trains have to burn extra fuel to move this excess pounds. How many barrels of oil would America save if not for all that fat?

Scott Sanders, St. Louis

Good point, Scott. Considered individually, the cost of hauling fat and heavy cloth from point A to point B is relatively small, and as fat could have a positive socioeconomic impact if athletes, for example, were to rise up and charge by weight. From a macro perspective, however, we need to realize Americans collectively are carrying on extra 440 billion pounds of fat, one more reason the lean, hungry miles of the world are grinding us to fat.

Getting a handle on what fat drags cars up is a bit of a project. According to a study sponsored by the Aluminum Association, a 20-percent reduction in a steel car's weight can result in a 10-percent increase in fuel economy. However, clearly what the aluminum people had in mind was making cars out of lighter materials (presumably aluminum), not giving the occupants a lean weight. A typical small vehicle weighs 2900 pounds, so a driver carrying an



extra 20 pounds adds less than 1 percent to the car's overall mass.

That doesn't tell you the whole story, though. A 2009 paper by the environmental research group Resources for the Future suggests fat drivers tend to buy fat cars — that is, ones that are larger and less fuel efficient. The authors estimate that if overweight and obese rates had stayed at 1990 levels — 30 percent weight gain lower than now — emissions in 2005 would have bought vehicles whose fuel economy on average was 1,500, better than the ones they did.

Thick useful information. Rather than seeking people for buying SUVs because they're bad for the environment, one might more effectively encourage the argument that an SUV produces the owner as a blimp.

Getting back to fuel mileage, another 2009 study found that a one-pound increase in the weight of the average car occupant drives up gasoline demand by 40 million gallons per year. To put that in perspective, the researchers calculated that Americans during the Bush 11 yrs used on more 470 million gallons of petroleum each year compared to their problem more during Bush 43. 750 million more than the unhappy co-babies of Carter's day, and

1.1 billion more than the true version of the Eisenhower epoch. Imporing as all that weight, however, we're only talking about 1 percent of gasoline consumed by US autos.

In search of more frightening statistics, we turn to a transportation mode where weight really matters — flying. The Center for Disease Control put the average weight gain of American adults from the early 1990s to 2000 at 5.5 pounds for men and 11.4 pounds for women. Starting that bulk through the skies meant burning an additional 350 million

gallons of jet fuel costing more than a billion dollars annually.

There are safety issues to consider as well. In the wake of a 2003 plane crash where a suspected factor was extra passenger weight, the FAA ordered airlines to assume an extra 30 pounds per occupant when estimating aircraft loads. All that heaving been said, 369 million gallons isn't really that much extra fuel burned — roughly 1.3 percent.

Let's try greenhouse gas emissions. Yet another 2009 study considered how much extra energy is needed to sustain a fat populace versus a slimmer one. Comparing typical average weight distribution in 1970 to now (body mass

index 25, 4 percent obesity rate then, BMI 28, 40 percent obese now), the researchers calculated that a hypothetical population of 1 billion fat adults contributes to global warming as follows:

- 270 million more metric tons of greenhouse gases stemming from extra food production needed for the 15 percent more calories we'd be eating overall
- 170 million tons of gases due to increased auto fuel consumption
- 2 million tons for extra plane fuel

Those are low-end numbers. If one assumes obese people mostly live in developed countries among more energy per capita, obesity results at as much as 1 billion extra tons of greenhouse gases per year. Population growth. This gives us the desired conclusion: fat people, by their very existence, are impacting the planet.

There's more. The tons and plants required to produce the additional fuel consumed by an overweight population are the least constraints — worldwide production of animal feed contributes. If percent of GWP, more than all forms of transport. Larger people require larger clothes and shoes, larger furniture, cars, homes and offices and that means more GWP, too.

Finally, a recent George Washington University study assessed the annual per person cost of obesity as \$4,757 for excess and \$2,546 for men, mostly due to higher medical care and lost job opportunities. So being to what extent is telling you, America. Don't be fat.

E Is there something you need to get straight? Cecil Adams will be here 11 nights from May 19th to June 1st. Write Cecil Adams at the Chicago Reader, 335, Hines, Chicago, IL 60610, cecil@chicagoreader.com

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Occupy's Woman Problem

"Women are not an interest group," President Obama said this month. What affects women of color families, the economy and American global competitiveness, he added, is their own words, what hurts women hurts everyone.

Women care about the economy, not only still such as contraception claimed Ann Romney, Mitt's ambassador to the female hall of humanity (or maybe to lunacy). That is, women aren't different from men.

The Women's Movement is a "sector" cooked up by the Democrats and Republicans National Governors' Association. Women's Problems, as well as a "women's empowerment" are women's interest groups.

It's an old question that boils up again and again. To Mitt, class was the "principal contradiction" — the class that determined the course of history. The "Women Question" was a side issue, which would evaporate after the revolution.

In the 1970s, women, queens and people of color resisted the debate, insisting that contradictions were principal, too. In fact, some white male liberals still blame "identity politics" for upstaging class solidarity and, with it, the Left.

What matter most — class, race, gender? Something else? After all years, a second class fight has been resolved: all of the above, so tightly limited together that they cannot be unraveled.

But the question is up again: Occupy the movement that brought back class struggle, doesn't quite know what to do with women.

Last fall, I wrote that Occupy Wall Street was feminist, its horizontal structure, commitment to nonviolence and even to attention to the domestic — such as food looted from the public kitchen — were legacies of the women's movement.

But it turns out life won't so blue-fall for some residents of the concrete Providence Kingdom. Men were denouncing the General Assembly. The lengthy and exhaustively debated Declaration of the Occupation of New York City managed to mention only one measure of dealing with one and gender. They have perpetuated inequality and discrimination in the workplace based on age, the color of one's skin, sex, gender identity and sexual orientation. Children's sexual orientation, or so-called sex to be harassed, harassed, queens were being harassed and harassed under the blue-print cover of night.

Ken Goss's main form of political action — nonviolent civil disobedience, which means, basically, submitting to

police brutality and spending countless hours in jail — from young white men. They are clearly, childlike and unable to recognize the harsh treatment that their counterparts of color would receive.

Even an LGBTQ caucus convened in response to the violence, a Sister Sisters working group committed itself to "occupying Occupy Wall Street as an alternative place for everyone

including but not limited to women, people of color, transsexuals, elders, youth, and people who are queer, trans, gender nonconforming, differently abled, undocumented, homeless, and/or those with less structural power and privilege." The group set about using compassion to root out the situation, leaving the police out of it.

The GA was pushed to institute "progressive stack" a measure to ensure the underrepresented would

and sexuality are important, born into a "1 percent family" she became a riskist when she "turned up in the world queer" Bill, she suggested the central problem was economic inequality.

And in spite of considerable militation practice, Occupy has shown the same tendency as every other political movement — from the Russian Revolution to the Arab

Spring — in view women's freedom as an afterthought, even expendable. Occupy Austin Texas, for instance, refused to take a position on abortion because it is too "diverse." And opposing capitalism isn't?

Women is in women's nature. It is organizing a feminist GA, but it is a slither about both words. The Declaration movement was added because some felt it wasn't inclusive of trans-people, whose the causes also represents. Members of a planning meeting for the Permanent GA spent a long time de-

scribing how they can create their own identities. Political meetings commonly start with everyone stating their preferred gender pronoun: "I'm baby, and I prefer she." Like the instant realizations of women, that self-identification helps free everyone.

But the idea that each person makes him, here, or "themself," which permits Obama, also permits American political culture, and not drops to the ground. Radical individualism, as evident since Gins E and T were born, gives us everything from Apple Road to the creative movement.

What the belief in self-made identity leaves out, contextualized Rutgers University philosopher David Gaillard at that affinity group meeting, is "identification" — how others perceive you. Of course, people who resist conventional gender are essential only of other people's often hostile perceptions. To see people of color "Beyoncé Martin might have identified herself as a white girl for all we know," said Cornell. "But the world sees him as a black teenage boy" and therefore a menace. "Identification" killed Trayvon.

The War on Women as an attack on women's diverse identities by those who would struggle from female bodies with an unquarrel identification, women as stereotypes, female-identified, helping-making, largely married to and economically dependent on a superior editing, male-identified human.

The revenues of gender thinking in other words, have created an enormous interest group called Women and set them pushing anyone who doesn't meet its entry requirements, from the teenage girl getting an abortion to the single mother to the drug queen.

Women must respond by defending their interests — reproductive rights, equal pay, income supports and child care — as a group, but, is NOW's amendment concluded, "for women that affect women a first all of society." So, just as second women redefined "woman," this interest group can embrace all genders. Meanwhile, all genders need to recognize their mutual interests, strategically setting aside some individual differences.

At the moment, Occupy recognizes everyone — the 99 percent — and each one. But if the 99 percent didn't fully recognize and stand up — the 1 percent, Occupy will be judged for its one. ☐



THE MOVEMENT THAT BROUGHT BACK CLASS STRUGGLE DOESN'T QUITE KNOW WHAT TO DO WITH WOMEN.

get on the list to speak. A man's group convened to practice, as one member put it, "checking our privilege."

A woman called Western Occupying Wall Street, or WOGA, is working for "the empowerment of female-identified and/or female-identified individuals" and "volunteer action on the issues that affect women most." WOGA drafted an amendment to the Declaration: "They deny women socioeconomic and political equality and autonomy over their bodies, and they oppress women through commodification, sexual exploitation and violence, thereby denying women and girls the ability to reach their full potential." Now WOGA is organizing a feminist GA.

Yet feminists — either as a broad politics against domination or as a promotion of women's rights — remains at the margin of Occupy.

Even self-identified feminists are debating the "principal contradictions." At one Occupy related panel, Rachel Schrago, creator of the wonderful flourish of OWS' Declaration, argued that gender

being whether to use "War on Women" as its publicity. Occupy has had the same struggle with the word, feminism, as first became trans-Occupies feel marginalized by it. But to show you have contextualized the debates are the working group. From DA (Direct Action) to Direct Action is understood only in "destroying the gender binary" and wants nothing to do with "women's issues."

I'm equally uncomfortable with the word "woman." At New School gender studies professor Ann Seward pointed out at a recent gathering after feminist affinity group, our generation also felt subordinated by that label and the descriptions written on it. But we couldn't pull it off — so we appropriated "woman" for our own use. A woman could be a mother or a doctor, a mother or not, a health care worker or soldier. As for "feminist," we played out guinea to the least people's change. In fact, it was feminism's critique of the limits of gender that opened the door to the trans-occupied.

If leaders of our generation left stuck with "woman," said Seward, today's young

The actors gather in a circle, like a sports team before a game. But rather than the adrenaline-fueled hoots — or prayers — of athletes, what emerges from this huddle is a deep breathing, reaching, a shaking of heads. With eyes closed, the Green Candle Theatre Company bows up and sways its hips into the shy raga of the evening. Its producer/director/writer Aaron Jaffe leads what one only he called a *guided meditation*. And the floor beneath you. Let go of your day. Give yourself permission to play.

So begins a rehearsal for *The Napoleon*, Green Candle's upcoming show at the Off Center for the Dramatic Arts in Burlington. With the spotlights off, the black-box theater is dim, and feels almost chapel-like. That doesn't help. With a final, gentle prod from Jaffe — Let's allow our characters to come alive — the more than 100 people apart like dream-aimed souls. The exercise has effects: A palpable shift in the atmosphere. Amongst their respective roles, the actors proceed to work through scenes from this story infused on the life of French emperor Napoleon Bonaparte.

With opening night still weeks away, pretty much every aspect of the play is still being shaped. (Except the tagline: "It's all about the little guy.") There is much experimentation and improvisation. There are failed lines and groans, suggestions from Jaffe, head writer John Olfert and



The Napoleon

All these new troops join Green Candle, which is coming up in its 20th year; Wayne and Spolanski's Cabaret (yes, that season's *dead ensemble* has become an institution), 18-year-old Vermont Stage Company and students Lyric Theatre and the Saint Michael's Playhouse. There are individual playwrights, too, such as Jaffe, Justin Lantz (*The Red*) and Mason Campbell (*Grower Duet*, among others), who may work with a company or independently assemble actors and come to stage their plays. And, though they aren't local, the Broadway musical and other touring productions brought in by the Flynn Center and University of Vermont Law School contribute to the glister and of the theatrical spectrum.

Not to be discounted, the University of Vermont and St. Michael's College both have theatre majors and active performing ensembles. Champlain College, though it lacks a theatre department per se, stages occasional works featuring both students and community actors.

Undoubtedly, Jaffe's says, "There is a lot of activity."

THE STAGE

Theatergoers who attend VSC's current production of *As You Like It* will hear Jaffe intone the famous line, "All the world's a stage." It introduces Shakespeare's discourse on the "seven

SETTING THE STAGE

Is Burlington ready to become a theater town?

BY PAMELA POLSTON

stage manager Allison Brown. And there is room for silliness, too, as Jaffe and his crew, carried around a hand puppet that also has dark black hair and a peppercorn mustache. Though it resembles a cross between Scooby and Grinchy Mouse, the puppet masters, courtesy of Jaffe, with a bad French accent.

From this rehearsal, an observer might not gather what an ambitious work *The Napoleon* is — in its originality, in its collaborative growth and in its planned run of an unprecedented six weeks. Nor is it obvious that something larger is at play, and not just Napp's organizational ingenuity. In the broader context of Burlington's theatrical community, this work could be seen as one of the finest buildings toward a tipping point, an evolutionary leap. With apologies to filmmaker Pedro Almodóvar, let's call it a theater scene on the edge of a nervous breakdown.

THE PLAYERS

Burlington actor, director and playwright Seth Jaffe has been involved "in one way or another" with about 30 plays over the last decade. He says — some with established troupes, some with "compensated" cast, but for only one show. His most recent work was *Iron*, to enter one man's quest that Jaffe wrote based on the life of movie star Montgomery Clift. His brother, Nathan Jaffe, starred, local theater vet Chris Caswell directed. Its run at the Off Center earned praise from audiences and critics alike.

Since his first show in 2003, Seth Jaffe observes, local theater has grown, well deservedly. His own role in this development is not insignificant.

"Burlington is a town with a lot of theater but it's not yet a 'theater town,'" Jaffe says. "It has the potential to become one."

Just what is a theater town? "One that

supports a lot of endeavors — everything from classics to hip musicals to original work," he suggests.

The endeavors, at least, are already there. Witness the growing number of small theater companies, most of which have coproduced into significant (if not necessary) funding and applying fee grants. The last few years have brought a bumper crop, the Santa & Fort Production Company, which employs puppets along with human. Santa's Rantous Theatre Company, the North Hanover-based Vermont Shakespeare Company, which is debating its future as the past production in Burlington this summer, Santa & Fort Theatre, and the half-retired crew Pious Jack Pious Theatre. Mount Productions is based in Montpelier, but director, Mason Cullen is a familiar player in Burlington. And then there is the growing cast of theater artists engaged in local standup and improv comedy.

ages of music. But of course the statement isn't literally true. And, without adequate venues for rehearsal and performance, no town can become a theater scene. As likely for Burlington theaters, once space is occupied.

Small companies would be hard-pressed to rent the Flynn buildings (more than \$1000 per weekend, plus tech and service fees) or even the smaller Plymouth (\$420 per day for occupied) — home of Vermont Stage. At Burlington City Hall Auditorium, it takes a two-to-six-to-six show such as *Spidey* to cover the expenses (\$20 per hour plus other fees).

That's why the advent of the low cost (\$150 per day/\$700 per week), 80-seat Off Center was "a huge blessing," says Jaffe, when it opened in June 2010. After five months, it closed in June 2010. "There were a few years when there was no real space to do low cost work," he notes. Jaffe and Shana Lapinski produced a stage reading of *The Book of David* at

Higher Ground in 2005, but the South Burlington nightclub is built far beyond its space.

The four founders of Off Center — actors Paul Schaefer, John Alexander and Giovanni MacFet, and playwright/actor/producer Steve Goldberg — perform their own shows as well as Goldberg's works and others. For its grand opening, Off Center put together a Switch On Festival featuring 15 groups and individuals who are natural decisions of the venue for its first anniversary last year, the festival produced what they affectionately called the first Annual Burlington Stage Festival. In 15 months, Off Center hosted more than 30 productions.

Also new in the past few years is the Main Street Landing Performing Arts Center, which offers a sort of black-box theater with studios renting for 125 to 150 theatrical offerings are still ongoing.

Seeing theater is the ultimate way to interact with other humans.

JENA NECHASS



which have sought out alternative venues that have no stages at St. Francis Reader and James Moore of Steel City Theatre, for instance, have performed at Burlington houses in the Chase Mall, and just completed a run of David Mamet's two-person drama at the Plaza Center's Hotel Studio Lab (\$25 per day for nonprofits). North End Studio K, located at the

"Right now we have the [Vermont] Common School Performing War Rule Story," reports venue director Mariah Kapp, who notes that MSK, open to a lot of school groups as well as business conferences, and is considering expanding its work with the nearby Skunk Thruout restaurant. Since its debut in 2010 with Rocky Horror (Paper) Show, Skunk & Poms has used MSK for its twice-yearly productions. Next up, in May, is Peter Pan, or the Boy Who Would Not Grow Up (Coproducer Joe Wilson stresses that, though fairly broadly, this is not the musical version.)

While it is designed to be affordable, at \$300 per show night, MSK is still prohibitively costly for small companies, none of which have sought out alternative venues that have no stages at St. Francis Reader and James Moore of Steel City Theatre, for instance, have performed at Burlington houses in the Chase Mall, and just completed a run of David Mamet's two-person drama at the Plaza Center's Hotel Studio Lab (\$25 per day for nonprofits). North End Studio K, located at the

SETTING THE STAGE: A RISE

BURLINGTON THEATER GROUPS

CHAMPLAIN THEATRE: Not theater major in department, but students perform throughout the school year with professionals and community actors. Six productions this past year directed by Joanne Farnell: *Amadeus*, *Audrey Hepburn*, *Champion College*, *East River*, *Honoring Day*. champlaintheatre.org

GREEN CANDLE THEATRE COMPANY: Since 1988, a nonprofit dedicated to creation of on-stage theater and to community creative learning. President/producer: Jason Hays. New production: *The Nipper*. May 5 to June 8 at the Off Center for the Dramatic Arts in Burlington. greencandletheatre.com

LYRIC THEATRE COMPANY: Since 1973, the nonprofit is one of the largest amateur companies in the U.S. Executive director: Linda Cook. Productions list and opening show each year: *Just Another Night in Town*. The Musical. Next production: *Red, November 8-11 at the Performing Center for the Performing Arts in Burlington*. lyrictheatre.org

NOISE PRODUCTIONS: Since 2001, a nonprofit dedicated to challenging and community-building theater. Also presents an annual Vermont Contemporary Playwrights Forum event. Artists: playwrights: *Doctor House*, *Culture*. Next production in Burlington: *The Little Hours*, October 11 to November 3 at Main Street Landing Performing Arts Center. Website and production: noiseproductions.org, 244-4150

SAINT MICHAEL'S COLLEGE THEATRE DEPARTMENT: Presents a two big shows per school year open to the public, and also performs in regional and national festivals. Spring 2012 production was an original work to lead off a play. smc.edu/theatre

SAINT MICHAEL'S PLAYHOUSE: Since 1947, the nonprofit is one of the oldest theater productions in the state and has a long history of producing and presenting plays by actors from Broadway and beyond. Producing artistic director: Chuck D'Amico. Next production: *2012 season starts with *Hamlet*, June 18-30, at the McCaffrey Arts Center, St. Michael's College. In Colchester: www.smc.edu/theatre*

SAINTS & SPODS PRODUCTION COMPANY: Since 2010, founded by Kevin O'Shea and Amy Wilson, a nonprofit theatrical organization whose mission is to provide supporting arts through a variety of modern, hand production. Peter Pan at the Bay View Musical, May 11-13 at Main Street Landing Performing Arts Center in Burlington. saintsandspodsproductions.org

SMALL POTATOES THEATER COMPANY: Since 2011, a nonprofit founded and codirected by Rachel Formica and David Ford. Mission: "The purpose of creating an audience text, and actor-driven theater in Burlington." Most recent production: *April and Lenore*. smallpotatoescompany.org, 442-4095

SPOKELAND CAFE: Since 2001, founded by Lois Trimbley and Terry McCants, a nonprofit that produces an on-stage show at experience with local actors, dancers, musicians and live production. May 11-13 at Burlington City Hall Auditorium. Next production: *Shakespeare* on May 13 and 15. spokelandcafe.org

STEEL CITY THEATRE: Since 2001, founded by Francis Reader and James Moore. It creates "theater that is close to your life." Just finished a run of *Shakespeare*. steelcitytheatre.org

UVM THEATRE DEPARTMENT: Presents a full schedule of shows during the school year open to the public. Just finished its Spring season of *Plays*. Next production: *Just Another Night in Town*. uvm.edu/theatre

VERMONT SHAKESPEARE COMPANY: Since 2005, at Knight Point State Park in the Champlain Islands, 2012 season includes *Hamlet*, *Caliban*, *Caliban*. The company's mission is to present "seriously innovative professional productions of classical plays" and "celebrate the beauty of our natural world as a thematic of its theater." Founder: Jena Nechass and John Hays. Next production: *The Tempest*, August 13-15 at Knight Point State Park. August 17-19 at Knight Point Park. vermontshakespeare.org

VERMONT STAGE COMPANY: Since 1999, New York City company founder: Jeff Hays. It is a nonprofit organization that produces and presents plays. Producing artistic director: Christine Hays. Now presenting *As You Like It* through May 6 at the Playhouse Village in Burlington. vermontstagecompany.org

WEET HEARTY THEATRE: Since 2002, a nonprofit focusing on children's theater company for ages 6 to 18 focusing on classic drama and literature. Theater camps at the VMI House in Burlington. Next production: *Julius*, June 10-12, at Edmunds Middle School in Burlington. weethartytheatre.org

— P.F.

Setting the Stage

some building on the Off Center and owned by Ben Fierman and April Verne, has also been used for theatrical productions, their new Studio A is likewise designed for perfection, though it's yet to host a production.

With a growing number of both players and places, is Burlington on the cusp of becoming a theater town? "I'd like to think so," says Jarvis. "There are reasons to believe the local culture is on the crest."

So what's the catch?

THE AUDIENCE

The recent beginning of theater in Burlington may come as a surprise to many locals. If you're one of them, you're part of the problem — and the potential — for the theater community. The work is out there to be experienced, but, as Jarvis' comment implies, the audience is an equally important part of the equation.

How does a theater company build an audience? Not just bodies (ticket expectations) to be maintained, but loyal, informed supporters of live performance?

It goes without saying that sheer quantity is a good thing. "The more [growth] happens, the more the audience grows," suggests Jarvis. "And the more shows you see, the better your appreciation becomes, the more critical you are."

"It's a combination of theatrical talent and feeling the pulse of the public," suggests John Alexander. "That is, choosing

material that will be appealing to a broader part of the populace." It's an interesting comment, given the often-ridiculed works performed at the Off Center, but whatever you put on, Alexander says, make it as good as possible.

Quality is paramount, agrees VSC's Catalina Alfaro, whose current *Amos Lee* is an adaptation with seven performers each playing multiple roles. "If you're going to do an adaptation," she says, "you have to do it really, really well." A fairly regular Vermont Stage subscriber has his come to expect — and generally treasure — high quality work from this professional company.

Other actors and directors believe they need to present works that are daring or challenging or at least new and surprising.

The Napoleon project met all these criteria — though its single-hour in-theory-to-reflect any challenges the play's international structure poses to audiences. Most says he started working on the play a year ago, after joking around with actor/actor Alex Deane, who said he had always wanted to play the emperor. "I said I would want to be a comedy," Most says. "But early on, we established that it's not really about Napoleon." Indeed, suspense swirls throughout this one.

Also at the new-and-different category is another original work from Scott Jarvis. This fall, he and Susan & Peter will present his first-ever musical, *The Mosaic Horror*, based on H.D. Wolff's 1996 sci-fi novel *The Island of Dr. Mosaic*. "The musical-horror hybrid just screamed 'typical,'" Jarvis quips.

Steel Cat Theatre's motto is "theater that sticks to your ribs" — the implication being that the company gives audiences something to chew on. "We don't like theater where you go and have a fun time and never think about it again," explains Moore. Chances in *Indie*, "We like the potential that theater has to frame scenes in a new way, and to bring up new questions."

Toward that end, the



Steel Cat Theatre

couple — who moved from Portland, Ore., to Burlington last year to launch their company — serve the public with their process with an online journal, open rehearsals and Q&A sessions at the end of their shows, during which they encourage audience members to discuss the work and its ideas.

Moore recalls a man at one such session who said he had been secretly offended by some of the language in the play and didn't want to see that writer's work again. But the audience member added, hard come back to me. Good! Cat because he thought they did a good job. Moore says he appreciated that level of audience observation, the rare could distinguish the play from the play.

Alfaro, who arrived in Vermont to take the stage at VSC that past year, has also been using digital media to connect subscribers and the artistic process. In regular e-newsletters, she shares details from rehearsals, hours of dance to music and often more such as video previews.

Like Moore and Fowler, Jenn Morrison and John Kagle are a couple who moved to Vermont (from New York) to do theater. Though their Vermont Shakespeare Company offers a very different experience from many small companies — outdoor productions of the Bard — they also foster audience participation. It's "super important," says Morrison. "To invite the audience into the process somehow." That helps them to become critical viewers, to see how a work is created. They become part of the dialogue too, at least in a huge

part of it case." Morrison adds, "But it's important to reach out personally as well."

Each of the company's four seasons in Vermont has seen "a big jump in growth," says Kagle. "A lot of it has to do with the fact that we're creating a regular theatrical festival, so to speak." Indeed, but Morrison's goal is to establish a statewide, multi venue Shakespeare festival." Kagle believes "the more the merrier" is key to building a thriving theater scene in Vermont.

While it may seem ironic, a "hang it, do it well and they will come" attitude is not enough to get ticket buyers in the door. Whether business-minded or not, creative types will have to make it up, learn how to create budgets and market the hell out of their productions.

Morrison Alexander "if you don't allocate part of your budget to marketing, what's the point? Because, 'this one will come.' That goes to advertising." Morrison and Alexander put it. "At the Off Center, we barely have enough money to pay the bills, much less buy ads. But you have to."

The business of theater is part of the "infrastructure" that Jarvis says Burlington's scene needs in order to mature. "When people say they 'want to do theater' they want to perform, direct, maybe design," he points out. "We're not saying, 'I want to run the house and manage it.' But these are crucial activities that will help mold theater companies develop subscriber bases and regular programming that audiences can count on it's hard after all, to become a loyal patron when you don't know when, what or where a company's next show will be."

At Green Castle, Most has another arrow in his promo quiver: bringing theater to people where they live. "We're going to do a rehearsal in my coach house," he says. "My brother works at Pillsbury Market. We're actually trying to go beyond the traditional audience, knowing that [they] might come to see other Green Castle shows."

Another up-and-coming people who do theater need to go to theater, says Off Center's Alexander, who continues theater's status quo with the relatively tight-knit music and visual-art scenes in Burlington. And he takes a hard line. "It surprises me that local theater people can't go support each



Left: Paul Twiss; Right: April Verne

Dude North

Canoing to Canada with the "Lost Boys" of Camp Keewaydin

BY PAUL HEINTZ



Campersmen strike a brood on the Ontario Bay

From a waterfront park in the Ontario town of Hawkesbury, the armada sets off at noon under low gray clouds, steering west up the Ottawa River Paddling under the half-mile concrete span of the Long Sault bridge, which connects Ottawa to Québec, are 10 young men steering five wood-canvas canoes. They ride high through the chop stirred up by a strong tailwind, powering upriver against a barely perceptible current.

It's not long before the singing begins. Someone starts to whistle a melody quickly recognizable as "Big Rock Candy Mountain." A few voices chime in. Over the wind and swell, I catch a line or two about the limestone springs where the blackbird sings.

The 10 men bring to mind the voyagers who, centuries ago, sang while paddling northwest on these waters in search of beaver pelts proffered by Indian trappers. In reality, they're a gaggle of grown-up summer campers recapturing the freedom of adolescence and its attendant adventure.

This is Expedition 2012, a 70-day, 1100-mile canoe trip from Vermont's Lake Dunmore to the shores of James Bay in southern Ontario. Its crew consists of 10 staff members of Keewaydin Dunmore, a 102-year-old boys' camp

known for its epic canoe trips into the Canadian interior. Many of the men, all canisters between the ages of 21 and 23, have spent every summer at Keewaydin since they were young campers.

After three years of planning, the group of old friends set off from Lake Dunmore on Easter Sunday, expecting to return in June for another year at camp.

"At this point, camp is like home to a lot of us," says Bill Scaer, adolescent-in-charge at Keewaydin for 15 years, as a camper and counselor. "It's a very familiar, comfortable place where you grew up living and learning and playing and growing."

When I join them in Hawkesbury on a 60-something-degree, rainy Friday in April, the crew has already logged more than 200 miles in 11 days. From Dunmore, they followed Otter Creek to Lake Champlain, paddling north along its western shore, past a remote border crossing and on to the Richelieu. Walking their heavy loads down shallow coves and portaging their gear miles overland, they reached the St. Lawrence River at Montreuil, where their green, 17-foot canoes were chartered — and nearly swamped — by

supplies. Turning west, they followed Samuel de Champlain's 16th-century route, which will take them to Lake Tenikoming and, eventually, through a series of rivers and lakes to James Bay.

Along the way, the men have gathered seasonal places and raised eyebrows. Reenacting the reaction of most non-French Canadian men, they affect their best French Canadian accents, and say, "Big Jesus? Min Dieu?"

Here on the Ottawa, ours are the only crafts on the water. We are not in the wilderness, but we are all alone. To our port side is Ottawa and to our starboard

is Québec. Both shores are lined with a smattering of suburban-style houses, mobile homes and the occasional grumpy cottages. Highways and high-tension wires run parallel to the shore, which, of course, was still once a highway.

My friend Hume — when I've called him joining us for my three days on the Ottawa — and I paddle hard, but we struggle at times to keep up with the guys. Our rented yellow plastic canoe lacks the freedom of their high-gunned boats, causing us to take on frigid water as the swell splashes over our bow.

Wearing matching blue jackets emblazoned with an Expedition 2012

logo, our comrades pass the time as the water lingers about pop culture, telling old Keewaydin stories and, most of all, it seems, singing. By the time we make landfall two hours later to scout for a campsite, I have heard renditions of "Big Rock Candy Mountain," "My Country 'Tis of Thee" and the Buckle University alma mater.

Song is a big part of this expedition. Ben Blitch, a crew member who graduated from Bates College last year and worked briefly for a Washington, D.C., law firm, explains that many of the songs sung at Keewaydin describe canoeing journeys of the past.

"We always sing about these epic trips," he tells me after we've set up camp not far from a highway on the Québec side of the river. "With this trip, we're trying to show everyone it's still possible."

Indeed, the paddlers intend to follow the route of a storied Keewaydin journey chronicled in a song called "The Trip In," which describes a trek to Lake Tenikoming, where another Keewaydin camp is located. All five boats — *Sylvia*, *Blue* and *Lord of the Forest* among them — are named for lyrics in camp songs.

Expedition 2012 "sort of pulls the songs from the pages for these kids," says Pete Wright, a music teacher whose

OUTDOORS

Dude North BY JEFF KOPPEL

enough, they do. Gathered around a crackling fire as the sun sets aprieve, the crew shovels down heaping bowls of Cap'n chili. When I ask how they chose the names of their boats, they explain the lyrical origins of each. And then they burst into song.

"Oh, the ocean waves may roll, may roll! And the stormy winds may blow, may blow!" they sing. "While we poor sailors go slipping to the top, and the land lubbers lie down below, below! And the land lubbers lie down below!"

Husnik and I exchange looks, but the boys don't seem a bit self-conscious. If there's something wrong with a



Ever since 2012 crew members at a Guffin's campout



IF THERE'S SOMETHING WRONG WITH A BUNCH OF TWENTYSOMETHING MEN SINGING CAMP SONGS AROUND A FIRE, NOBODY SEEMS TO HAVE TOLD THEM.

bunch of twentysomething men singing camp songs around a fire, nobody seems to have told them.

I ask them about their canoes, of which I have become tremendously jealous. Clow, who has and built since our arrival, opens up. He worked closely with Schuyler Thomson, a master craftsman from Connecticut — himself a Keweenawian slum — to design the boats.

"They're based on a Chestnut Canoe Company Prospector model," Clow says. "A model that was tuned to the dips when the wood canoe canoe was the way you got around in the Maine woods and the Canadian woods."

Clow — a Princeton graduate who earned a master's in education last year from Harvard — speaks authoritatively of their deep hulls, their ability to withstand waves and cut a straight line through water when fully loaded. Built with white cedar ribs, and cedar planking and covered with epoxied canvas, the canoes are tough, but occasionally require patching.

Clow's reverence for these five canoes brings to mind that of Henri

Vallincoeur, the famed New Hampshire canoe builder John McPhee profiles in his classic, *The Survival of the Bark Canoe*.

Knowing that McPhee, too, is a Keweenawian slum — they seem to be everywhere — I ask the crew if they've read the book. Most nod their heads and Clow speaks up again.

"Obviously he talks about the building of boats and the repairing of boats and all that," Clow says. "But I think my favorite part of that book is where he discusses involving by canoe."

Then he quotes about verbatim one of my favorite John McPhee best: "Travel by canoe is not a necessity, and it will never be the most efficient way to get from one region to another, or even from one hike to another — anywhere. A canoe trip can become simply a rite of oneness with certain terrain, a dream of the field, an act performed not because it is necessary but because there is value in the act itself."

Clow pauses and then continues: "That's sort of the way I feel about canoe tripping," he says. "You can

obviously get to James Bay much more quickly than we are right now, but it's sort of slowing down to the pace of the landscape in what we're doing in a lot of ways."

By now the rain has ceased. The fire is dying and the boys drift off to their tents. I retire to my own and am settling into my sleeping bag when I hear someone call out, "Do you say 'ferry-corner' or 'cutty-corner'?"

"Kitty?" someone else shouts.

"Cutty?" calls another.

"Diagonal?" says a third.

In the morning, a few solitary man-fishes fall off our campsite, floating before they hit the ground. Whoever was in charge of the wake-up call has let us sleep in as extra hours today, but it's still early — and cold. We eat breakfast, pack up the canoes and, of course, sing.

"Oh, the year was 1778," Souser calls out.

"I wish I was in Sherbrooke now," the boys respond in song.

"A letter of marque canoe from the king to the surgeon vessel I've ever seen," Souser sings.

"God bless them all!" the boys sing. "I was told we'd cruise the north for American gold."

And so on.

As we take to the water, I can see a small patch of clear sky in the distance — the first inkle we joined the crew two days before. On our starboard side, planes of smoke emanate from the nearby Fortness Paper mill in Thurso, Quebec.

Husnik and I are due back in Burlington, so we bid the boys adieu when we reach Thurso. As we paddle toward a ferry dock, they chant something about Keweenaw, perhaps it's their farewell call.

The five canoes paddle neatly out of sight. They are headed west and then north to James Bay — or to Neverland. Whichever comes first.

As I walk through town in search of a hitch back to my car in Hawkesbury, I find myself humming, "Big Rock Candy Mountain." Perhaps the day will come when these guys quit paddling against the current and giggling while they wallow, but I hope not. ☺

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The trading room at National Life Group's Mount Sterling office.

Spaces to Roam

From freelancers to big companies, Vermont businesses are thinking outside the cubicle

BY KEN FICARD

Beth Ratnack remembers a time in the not-too-distant past when workers at National Life Group Inc. in Montpelier could gauge employees' status within the company based on the location of their desks, the number of ceiling panels above their cubicle and whether their garbage can was made of steel, wood or plastic.

But in the last year, the vice president for corporate marketing and communication says, such "entifications" have disappeared entirely, gone the way of other 20th-century relics such as the rotary phone and electric typewriter. Today, National Life allocates workspace to its employees based on the requirements of their job, not on their title or longevity with the company.

In fact, the majority of National Life's 900 employees who work in the big office building overlooking Montpelier don't even have permanent offices or desks anymore. Instead, they take whatever workstation is available when they arrive each morning and log onto

a server that houses all their work files, creating, in effect, a paperless workplace. Employees keep their personal items in carts they can roll from one workplace to another, from small study areas to medium-size conference rooms to large, informal lounge spaces that offer stunning, panoramic views of the Green Mountains.

In fact, most National Life employees don't even work there every day in the building at all. They're now expected to spend 20 percent of their time offsite in a location of their own choosing, be it at home, a coffee shop or picnic table in a park.

These, and other changes, are all part of National Life's \$2.5 million, multiyear project of its corporate headquarters, which is nearing completion. Since July 2001, the company has renovated almost 300,000 square feet of office space. The project is the brainchild of CEO Norman Anand,

whose goal has been to rebuild both the physical and cultural landscape of Vermont's largest financial-services company.

The changes at National Life reflect a larger trend, in Vermont and elsewhere, that's reshaping the 21st-century workplace. In an age when more and more workers do their jobs from remote and often multiple locations, businesses as big as National Life — which reported \$1.5 billion in revenue last year — to those as small as the freelance writer or self-employed software developer, are creating innovative solutions to better accommodate their particular work habits, schedules and philosophies.

That's certainly the case at National Life, which has transformed its workplace to reflect its efforts to promote transparency, openness and youthful vitality.

"I think there's been a misperception over the years of National Life Group

as 'your grandfather's life insurance company,'" Ratnack explains. "In recent years, we've been really innovative with our financial services, but our space didn't reflect that at all. It was pretty old and tired."

Indeed, a recent tour of National Life's headquarters reveals just how much has changed in a year. It's presented in the second-floor lobby by Ratnack and Tim Shea, National Life's vice president for facilities, purchasing and contracting. Shea, who's overseen much of the building's internal transformation, is there to explain "how the furniture can help people think differently about the way they work."

With a nod to Stephen Frey, architect and owner of Arcocoris Design, Frey was hired by National Life to recreate its workplace to, as he puts it, "better reflect the values of the company in three-dimensional forms."

To understand how dramatic the change has been, we enter one of the last remaining sections of the building not

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Spaces to Roam WORK

So she came up with the idea of a coworking space, and soon found other freelancers and remote workers like herself who were more "nomadic" in their work habits, carrying their offices with them.

Today, O2 has 32 "members" at two locations — the second is at 19 College Street — who pay based on how much space they occupy and how much time they need, anywhere from \$5 for a single drop-in to \$300 for 24/7 access. Individual offices are available for as much as six months at a time, conference rooms can be rented, too. All O2 members have access to high-speed Internet, as well as a fax machine, printer,

weekly loan to a car, till now, it's an opportunity for professionals from vastly different backgrounds — filmmakers, web developers, attorneys, social-media gurus — to meet, network and talk shop.

Among them is Mary Catherine Jones, a commercial voice-over expert from Shelburne who started her O2 membership two weeks ago. Jones' "flex" membership allows her up to four days per month at O2, just enough time to finish projects such as mailings, book-keeping, research and "other work that requires attention."

"I just thought it would be an interesting way to get out of my home office into a different space," Jones explains. "It's not terribly expensive at all, and I get more work done in longer chunks of time."



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BECAUSE PEOPLE ARE
MORE ENERGIZED AT
THEIR WORK AREAS.
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ALL ALONE IN A
ROOM ANYMORE.

STEPHEN FRY

kitchen, coffee machine and water cooler.

"What I found over the years is, it's really all about flexibility and options," Mincer explains. "People like the ability to work at a desk one day and a conference room the next. Sometimes they want an office, sometimes they don't."

On a recent Friday morning, about a half-dozen O2 members are gathered around the central conference table — made from an old solar panel — for an informal get-together known as "Friday morning coffee break." Held

twice a month, Mincer says she used to work out of hotel lobbies and local social clubs but found O2 to be "cool, edgy and current."

"I love the fact that there's a kitchen," Patrick adds. "My meetings go from 6:45 to 8:15 [at night], so [clients are] either grabbing something to get to the meeting or they're starving and not thinking about what we're talking about. Now I bring food and they love it! Attendance has gone way up since I started meeting at Office Squared."

O2 isn't the only coworking space in Vermont. At least two others — one in Rutland and another called Local 64, in Montpelier — are just getting up and running. Mincer also belongs to a Google coworking group of about 450 member spaces worldwide, which are organized in a variety of ways. Some, like O2, are for-profit businesses, others are not-for-profits.

For Mincer, it's less about making money than creating a shared workspace that's conducive to productivity and creativity. Though noise and more "nomads" are becoming workplace "members" like herself, she says, "People still crave that water-cooler access." ☺

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Comics Trip

Vermont's Alison Bechdel talks about her new book and becoming a canonical American cartoonist

BY JENNY BLAIR

Fans of Vermont cartoonist Alison Bechdel's best-selling 2006 memoir, *Fun Home: A Family Tragedy*, which recounted the story of her closeted gay father, have long anticipated a follow-up. This spring, the wait is over, as Bechdel turns her retrospective to the other parent with a second memoir, *Are You My Mother? A Comic Drama*.

It's been quite an eventful spring for the veteran comic-strip author, creator of the long-running "Dykes to Watch Out For."

This month she received both a Guggenheim Fellowship and the Bill Whitehead Award for Lifetime Achievement from Publishing Triangle, an organization devoted to LGBT people in the book industry. This week, Judith Thurman profiles her in the *New Yorker*.

Last month, Aaron Dapszky visited Bechdel at her Bolton home to learn more about the process and the pain behind the new memoir.



SEVEN DAYS: How do you get yourself in the headspace to do this kind of personal work? Can you just switch it on, or does it take you a while to transition?

ALISON BECHDEL: This book was encouraging. My editor was talking to me the other day and saying, "Most people take six years to get a PhD, it takes you six years to write a book." I just really kind of turned my life over to it. It was a long, difficult process. I got depressed while I was working on it. I got really anxious. I got filled with shame—the all these things I was writing about, I had to go back and live through.

I had another proposal for it called *Love Life*, about the steps of falling in love, way before I knew what I was doing. [But four years in] my agent looked at what I had written and she said, "She knows, this really doesn't make anyone." I realized she was right. I was working telling the story of my mother by using that crazy laborious "love-life" framework. I'll say that I threw it out and started over, but really, I just kind of waded in it. The books that I had to put together in a very different way.

SD: What you figured out in psychoanalysis is a major theme of the book. Why did you choose psychoanalysis instead of cognitive behavioral therapy or EMDR or anything else?

AB: Part of it is just the happenstance that I was working with a therapist who was in the process of becoming an analyst, so I heard a little about it from her. I really respected the kind of work that she did. I knew a little bit about CBT.



It seems totally superficial to me, like it doesn't get at the root of things. I'm sure it helps take the edge off things for people, but I don't want to take the edge off—I want to get really, really down in it. I know most people think [about psychoanalysis], OK, this is awful bullshit. And I can't do anything about that, but I don't write the book for that.

SD: Do you think part of the usefulness of psychotherapy is because it's solitary? It's sort of about shaping yourself into a story, or finding a story in all of these details.

AB: I think it's more about images. What is compelling to me is how the unconscious uses images. And, in telling a visual story, I just realized I had this really amazing potential to arrange images in a way that not [only] reflected what was going on in my unconscious, or how the unconscious works, or how therapy works, but [also] solved my own problem visually. I started to see these parallels, like the way that the spider that my mother was stink of kind of looks like the spider of vomit on the floor, which is a photo. I'm not drawing any hard-and-fast conclusions about

those things, but I'm just seeing how images are linked into narrative very

SD: How has your mom reacted to this book? Has she read it?

AB: Yes, she has. I'm used to deny-by now, but she has not responded to the substance of the book, merely to the fact of it. She's not going to confirm or deny anything. She's not going to comment on any writing skill or lack thereof. The book is getting good prepublication reviews, and she's really psyched about that, even though one of them described

BOOKS

my relationship with her as "substantive though essentially external." I really think that that does not bother her. I think she likes the "substantive" and she agrees with the "external" and is fine with that.

SD: [Signs and poets inquiring at a stray copy of *LO-LO*]. James Wood's book *How Fiction Works*.]

AB: My mom just gave that to me! It's fascinating. I think it's a subtle message from her that she wishes I would start writing fiction.

SD: Do you do this work because you have to — because it's coming out of you — or do you do it thinking, This is how I'm going to make the world a better place?

AB: In my youth, I was more I have to make the world a better place, and I'm more like, I have to write this, it has to come out. But I still feel like there is a similar tension. I couldn't see that until recently, but what I was doing with *Dylan to Watch Out For* was creating a reflection of myself in the world. I wanted to see images of women like me and my friends, and I wasn't seeing them anywhere in the culture in the early '80s. So I decided I would make them myself. That was a very personal mission for many years. I feel like I was part of the success of [the *LO-LO*] movement in the culture, and it enabled me to then go on to tell that very queer story about my own family that I couldn't have told to a broader audience when I was younger — it wasn't possible, no one was interested, it was unacceptable. It was a much more personal project, not a political one like Dylan was [instead of] *Watch, I'm gonna represent lesbians*, it was more like, *I'm gonna represent my dad and my family*.

With this book about my mother, I'm curious about the function of reflection itself. Why do we need that? What does having a false reflection do to people? How do false reflections and oppression work together? How does internalized oppression work? I've just been involved in this massive narcissistic project of looking at myself in the mirror, creating a reflection of myself in one way or another for my whole life. 'Cause I didn't get one. I didn't get it at the beginning. I know

that sounds really whiny. My parents gave me so much, but there was a way that they couldn't see me, and I had to see myself, and that is the length I had to go to. I've just drawn the most intensely detailed self-portrait I could make, honestly.

SD: Does the "lesbian cartoonist" distinction matter to you now like it may have in the past?

AB: No. It used to be very important to me. I was a lesbian cartoonist because anything else was copping out or giving in. But that seemed to change as the culture of acceptance shifted, and I realized that I didn't need to be less-than being a lesbian cartoonist — that I could be an American cartoonist. At first that was a really radical thought to me. I was so self-ghettoized in my brain that I couldn't quite see how that is possible that somehow it has worked out. Even now my *DYKES* work seems to have gotten grandfathered into the canon, like people refer to it as if it's some legitimate creative step.

SD: Of course it is.

AB: Yeah, but it didn't use to be! It's no funny to me.

SD: You wrote in the book that being a lesbian "saved you." Did finding yourself at odds with expected norms make you grow as a person or as an artist?

AB: Being a lesbian saved me because it pulled me out of my mind. Even though my coming-out process was very internal and happened all in books — I basically came out through reading books and identifying with the characters in books — then I actually went out in the world and found girlfriends and people to have sex with, and relationships with. If it had just been heterosexual desire, I might not have had to think about it. I would have just done it and ended up in some dysfunctional relationship like my mother did. This is such a platitude, but it's challenges that make us grow, and the challenge of grappling with being sexually different in this culture was really helpful for me. I always feel like it was a gift, like a bonus.

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Mother of All Memoirs

Review: *Are You My Mother? A Comic Drama*

BY MARGOT HARRISON

"**A** I've ever written about is myself!" Boston cartoonist Alison Bechdel tells Judith Thurman in her April 25 profile in the *New Yorker*, "and this book, if I finish it, may be the most idiosyncratic piece of insanity ever published."

That's quite a book. "This book" is *Are You My Mother? A Comic Drama*, the follow-up to Bechdel's 2006 graphic memoir *Fun Home: A Family Tragicomic*. It is both self-focused and intense (or, at least, intensely complex), and anyone who makes it through the first few pages will not be able to stop reading. Solipsistic or not, the author has a way of turning her observations into ours.

Bechdel's first memoir was about her dead parent. Her second is about her living one — who is, if anything, a tougher subject. Early on, Bechdel depicts herself telling her therapist, "I can't write this book until I get [my mother] out of my head." "But," she continues in the next panel, her hands waving in visible frustration, "the only way to get her out of my head is by writing the book."

That some epitaphs *Are You My Mother?*, which draws readers into the vortex of trying to grasp a relationship that is still evolving. It's a work of remarkable density that, like therapy, often seems to have no proper beginning or end.

But Bechdel told this story in text alone, it might quickly have become a tedious rehash of an author's dream journal peppered with erudite quotations.



But her drawings transform convoluted thoughts into sentences of power and brevity. *Are You My Mother?* is not a book one can or should race through; it is a book that interweaves itself with the reader's own thoughts, struggles and dreams.

Bechdel layered the multiple narratives of *Fun Home* on a simple, compelling core: A prominent lesbian cartoonist remembers her father, who was a closeted gay man, American and, quite possibly, a suicide. *Are You My Mother?* is harder to encapsulate. It's a book about Bechdel's mother, past and present — including fiction. Bechdel's reactions to the personal revelations

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SIDEDISHES BY CORIN HIRSCH & ALICE LEVITT

Mark & Monks TWO FOOD FILMS OPEN MINDS THIS WOULD

Could bacon be the key to raising awareness of communication disabilities? **AMARILYN NEEL**, owner of **NUTTY STUFFS BAKERY & CHOCOLATE FACTORY** in Middlesex, hopes so. On Saturday, April 28, from 6pm to midnight, *Bacon* will host a fundraiser for a film project.

User's facilitator and "celebrity bacon server" "You can come wait with Pascal [Clberg, a communications specialist in the Howard Center] and Mark and talk to Mark."

The menu, says Riecke, is what fans have come to expect at her regular Thursday Bacon Nights. Diners can order five



Enjoy the film on and Mark Riecke

by Mark Ular of *Calicheater* (profiled in the April 11 *Seven Days* anniversary) to kick off her Bacon Night on a Saturday Benefit Series.

User's planned 25-minute film is entitled *I Am in Here: A View of My Daily Life With Good Suggestions for Improvement From My Intelligent Mind*. The writer, who speaks through a computer-assisted method called facilitated communication, will start the Nutty Stuff's event by conversing with guests one on one. "I'm sort of thinking about it like a 'Peanuts,' when Lucy would have the sign that says, 'The doctor is in,'" says Emily Anderson,

different varieties of local bacon, with optional caramel, chocolate or honey far dipping. There are local cheese plates for vegetarians, too. One hundred percent of the proceeds from food and drink — including all Riecke's chocolates — will help fund the film.

Riecke hopes to make these benefits a quarterly tradition, if not a more frequent one. Last weekend, she hosted a facilitated film for the *Black Mirror* Free Clinic, a Vermont-based charity that helps indigenous residents of northern Arizona fight polio and the coal industry.

Hello, Momos

NEPHESE EATERY TO OPEN IN BURLINGTON

Our highest mountain only measures 4,398 feet, but Vermonters may soon get a taste of how it feels to hang out in the big peaks. Himalayan cuisine is coming to Burlington.

SHIRAPATON will open in the College Street space vacated by Sugar Burn, which closed its doors Friday night. The eatery's new owners — **SOMA SORAPA** and **LARNA LAMA** — are working quickly. They hope to have a colorful, redecorated space open by May 5.

The couple, who first came to town from Nepal to attend Choptain College, have been busy in their home kitchen perfecting curries, stews, salads and dumplings (called momos) from recipes handed down in their families. "We hope the flavors are distinct enough that people will come back," says Sorapa.

Nepalese curries have milder profiles and more delicate flavors than their Indian cousins, adds Sorapa, often using tomatoes and paprika for color and flavor. All of the spices at *Shirapa Kitchen* dishes — such as a special "momo masala" — will come from the couple's home turf.

The kitchen's momos will be filled with chicken, vegetables or beef. Also on the menu: stews with freshly made pasta and appetizers such as beef salad, wild rice salad and "shirapa bread," a kind of rice.

Other Himalayan accents include chutney and Himalayan-spiced apple tea; a cardamom-and-pistachio ice cream called *luff*; and vibrantly hand-arranged, prayer wheels and even door handles from Nepal. Sorapa and Lama will roll out the law for lunch and dinner throughout the week, and plan a brunch buffet every Sunday.

Shirapa, who will initially do all of the cooking, says the last few weeks have been a whirlwind. The couple closed the deal brokered by Peter Yee of Burlington Commercial Group in the space of a month. Lama's family used to own an eatery in Nepal, so food may just be in the family — and now, it's in our food.

— C.H.

A romantic meal may sound austere, but **INDIVIDUALS** says it's far from it. The owner of **INDIVIDUALS RESTAURANT** in Plattsburgh, N.Y., has enlisted a team of four Times monks from Golden Jugate Mountain College in southern India to make lunch this Sunday, April 28, from noon to 2 p.m.

Activities — by donation only — is a customary for Times monks, says Dorjee, who suggests donors leave \$25 to help the group work its continued growth. He also asks that guests reserve a place ahead of time so he and his wife, **WANGCHEN**, have her much food to buy for the

bullet-style meal. The fare will include meat, though the monks themselves rarely eat it.

What else will be on the menu? "That's gonna be a surprise," says Dorjee. "Basically it would be compressed rice, some form of curries and noodles." It's up to the monks, he adds, who won't even tell him which ingredients to buy until the morning of the event. "In Plattsburgh, everything is fast minute," says Dorjee with a chuckle. Even a meal fit for a king.

— A.L.



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food

Missing Vintages

Limited Reserve Cabernet Sauvignon. After that, "I started tasting everything I could, and traveled everywhere I could" to taste, Sodi says. "I was a real at heart. I love education."

As well as educating his palate, Sodi spent a season learning wine making with Benji Cohen at Nap's Merryvale Vineyards — and did his homework. "Tasting is great, but you have to understand where wine comes from," he says. "We need to understand how a wine is made. There's a lot to take in, and there's no substitute for cracking the books."

By the time Irene came, the Fisher Inn's wine list had reached 525 bottles, with 20 or so being pulled by the glass. "I lack a base of self-reliance," says Sodi. The robust list continuously earned accolades, as well as Wine Spectator's "Best of Award of Excellence."

Much of the wine was stored in the climate-controlled cellar, in the basement of the old bar. Because that had originally been built for just a few hundred bottles, some 1,000 needed to be off-site storage.

That was a tiny bummer on August 26, 2011. As the waters rose, Sodi says, he saw



Back to the wine cellar

At the Fisher Inn — a hotel & Chateau property — Sodi was given five refs (and deep pockets) to build the list. He combed together other bottles that would build value over time. He bought a menagerie of German Rieslings — "I'm a huge fan. They go with a huge variety of foods," he says — and the requisite Barolos, including Chiuso La Mission Blanc-Brown and Chiuso Moscat-Barbichini. The next stop, then and now, landed with the Valleys, the Napa State Geopark and the Geopark-Chamberlain. "My personal interests are Burgundies," he says, and those dovetailed well with the ever-changing, seasonal menu at 275 Main, the inn's restaurant.

"The idea was to have enough variety on our list, have a really diverse cellar that allowed us to meet people with a variety of tastes," Sodi says. "I like to think a good list meets the customer wherever they are," whether craving a frosty Zinfandel or wanting to splurge on a first-growth Bordeaux.



After the flood

a young friend and wine enthusiast, Whitney Phillips, standing at the Inn's door. Phillips asked Sodi a question he remembers fondly: "Dude, are you going to try and save some of that wine?"

Phillips suggested he break out his kayak so they could ferry bottles to safety, and Sodi thought it was a workable idea. "We were in the cellar in chest-deep water," looking across into the kayak, he recalls. Over 45

SIDEdishes

CONTINUED FROM PAGE A7

Pick That Gin

SPRIGGLES NOTCHES UP TO CROWDSOURCE NEXT SPRING

First came the vodka, a spirit that took three years to perfect. On its heels arrived a rum, each batch of which is aged in Jim Beam barrels and has notes ranging from smoke to banana to vanilla.

Now, **JANEY ELBERT** of **CROWDSOURCE RESTAURANT** in Jeffersonville has been busy—absorbed, perhaps—with creating the perfect gin. So absorbed, in fact, that he has produced dozens of batches, and is releasing the public to help him make the final cut at a tasting event on **Saturday, May 4**.

"I want people to become involved. I'm not the gin authority," says the

self-deprecating Elbert, a chemist by day and partner in the distillery with his father, "I'd like Vermonters involved in choosing the gin."

Elbert has been working with a host of juniper berries, orange peel, cardamom and sugarcane root, along with a proprietary mélange of sometimes obscure spices from around the world. He says it's taken many guesses to hit on the right balance of flavors— even now, the profile of different batches can be wildly divergent. "I've been defining my gin palette," he notes. "There's not subtle differences with gin."

Indeed, the gin he pulls out for sampling are all clear yet intense and flavorful,

with distinct profiles ranging from citrus to herbs. Elbert will choose four or five finalists for the tasting and call the final product. 2012 is to be in bottles by this summer.

The event takes place from noon to 5 p.m. at the distillery, at 236 Main Street in Jeffersonville.

—CH

Crumbs

BELOVED FARM MARKET FOR SALE: AVOCADO SURPLUS. All good things must come to an end. Or must they? **SEAN BURNETT**, owner of **FRUITERS' FARM MARKET** in Milton, has decided to put down the shovel. At 59, he's young.

That said, he's ready to retire. He hopes to sell the business that he opened in 2011 as a younger man to ease up to have a place to call his or her own. But if he never will leave him, Burnett would like to moonlight at the

market. "It's a good job and good business, too," he says.

MODERATELY COLLIER has had a windfall. Thanks to a parental donation, the school received 10,000 pounds of **Etter** avocados earlier this month. The donor wishes to remain anonymous, perhaps to avoid the ire of students who can no longer stand the sight of the thick-skinned fruit at the various campus dining outlets.

Avocados are now available to grab and go at Middlebury, along with oranges, apples and bananas, but the surplus has forced the dining services chefs to a new level of creativity. For now, avocado lard, salad dressings and chicken skewers are the order of the day. Part of the fruit pile has been donated to local high school culinary programs.

—A.L.

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minutes, they saved a few hundred bottles. Though Sadr eventually realized he had more pressing matters to attend to—such as cutting the tin's power systems.

The next day, he found "crack, glass and water" everywhere, with a bonus surreal touch: A cherry dining table used in the wine cellar sat fully set, as if someone had the choice. "Cherry must flow really well," Sadr notes.

As the extent of the loss sunk in, Sadr had little time for reflection or emotion. All around him was unfathomable destruction. "I was terrified the day of the flood, but for other reasons" than wine, he says. The loss was bigger than many of his neighbors'. "We were still going to be able to do business," Sadr recalls rushing. The staff began rebuilding immediately, including structurally repairing the cellar.

Nine months later, a heavy, arched wooden door opens to a darkened room that smells of newly sealed wood and finishing oil. Sadr flicks on an electrical lamp on the floor to reveal shelves filled with unopened bottles—American Cabernets, German Rieslings, red Chateau from the Loire. Cases of wine wait to be cataloged and shelved.

But many shelves are still empty and may remain that way for a while. Sadr is holding off on significant purchases until he receives the insurance company's verdict, which could determine how and how fast he will beef up the collection. He hopes the insurer will properly calculate the wine's worth, which has shot up over the years. That 2006 Domäne de la Romanée-Conti Grand Cru, for instance, wasn't even on the list but when it was lost, it was still wanted to come into its price.

No matter how large the payout, much of what was lost is irreplaceable—such as the vertical (or collection of contiguous vintages) of Ridge Monte Bello from 1992 to 1999, or another vertical of Chateau Montelena Magnums dating back to 1979. Since Vermont law does not permit the sale to purchase wine at auction or from private collections, Sadr will have to rely on what wine distributors can still find. "It will be hard to find the wines that we lost," he says, with typical understatement.

Sadr has had nine months to think about how he might approach rebuilding his list. While he'll strive for a diverse cellar, with a strong splash of small producers, he says he may concentrate

more on "subappellation" for reasons of both variety and affordability. "We might have some great Gigondas, and not just Châteauneuf-du-Pape," he says. "We might have some La Romanée instead of Puligny-Montrachet."

The list's vital vintages will remain his power to expand the guests' palates. "We have a hard and that rule here: Who can return any wine for any reason, or no reason at all," Sadr says. That policy offers drinkers freedom to experiment. "If people can return it, and they're not married to it, they're more likely to order something they don't know."

Sadr cautions his customers' tastes evolving through the process of trial and error, just as his own have. As a young man, "I used to make sure that made big statements," he recalls. Asked to name a current personal favorite, he points to a bottle of 2005 Guillaume Barthod Chambolle-Musigny for cru "Aux Retses Bruns"—and bargains that he compares to "pretty elegant, rose petals." Maybe it's a sign of age, but now Sadr sees that can sell up and whisper in your ear.

And with that, the tin collar feels like with roots. ☺

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The name Sodexo doesn't conjure up images of haute cuisine. From its slogan, "World Leader in Quality of Daily Life Services," it's hard even to tell that food service is the megacorporation's bread and butter. I can't be blamed too much, then, for having less than lofty expectations the first time I agreed to judge Sodexo's annual cooking contest at the University of Vermont, the Battle of the Campus Chefs.

That was last year — and I got a surprise. Instead of sloppy joint or the chopped beef known in the military as SOS, the offerings from nine teams included perfectly piped mounds of purple potato mash and competition-quality brislet.

Last Monday, as I climbed the stairs to the Dudley Davis Center's fourth-floor Grand Magic Ballroom, I was excited to taste the chefs' creations for the second year in a row — and I wasn't disappointed. This year, with 32 teams and a mounting sense of competition, the contestants had raised their games even more.

The Battle of the Campus Chefs began in 2009 as UVM's take on a corporate team Chef-style competition created within the Sodexo organization. "Tom Oliver, at the time operations director of UVM Sodexo, decided to run the event as a fundraiser for the college's Campus Kitchens Project, a student-run initiative that prepares locally sourced weekly meals at the Christywood Emergency Food Shelf. He further involved students by pairing chefs from the various dining halls with teams of cooks from campus clubs.

The template hasn't changed much since then, but, as the food options have improved, so has outside awareness. This year, several other-headed diners, far from student age, reined from table to table sampling the cuisine from polite paper plates.

Nowadays, most contest judges come from outside Sodexo. This year, Rick Ricci, the company's director manager, was joined by Oliver, now vice president of operations for Stevens Business International Restaurant Group, the company behind Piccola Pizzeria & Lounge in Stowe and the Positive Pie family of restaurants. Steven Colby, executive chef at the Essex Resort & Spa, said years truly rounded out the panel.

After introductions from the emcee Paul Bishop, Sodexo UVM's assistant director of marketing — chefs brought up their plates in flights of three.

Last year's winner, chef Armand Langle of the University Marché on the Athletic Campus, presented a trio of



Cafeteria Combat

UVM's Battle of the Campus Chefs is far from lunch-lady fare

BY ALICE LEVITT

phylo-dough pizzas accompanied by a pile of small but plump fiddleneads and a garish of nondescript fresh flowers.

Wedag was Langle's offering; I was most impressed by the phylo dumpling filled with Boykin Hixon Biscuits cheese and a sweet-and-sour counterpart of cherries. An Asian-style chow spiced phlo beside the dumpling and full of honey-peet sauce was a nice touch, but proved unnecessary paired with the dumplings' already Technicolor flavor. Langle also presented the evening's most luxurious items: The other two parties contained smoked scallops and tender Boykin Farms beef. He garnished high marks for flavor and presentation, but also for use of local ingredients.

Next, chef John Dudley Davis' was Marketplace melted up points for difficulty of their dish. But their ambitious

homemade fettuccine broke apart into inch-long strands on the plate that Colley and I shared.

Guests' native Oscar Morales showed off Central American fare with his tamales. A chef in the Wieman building, Morales prepared a duo made from his house-ground, steamed masa harina, both dressed in a smooth, mild salsa verde. The vegetable tamale, stuffed with corn and beans, was full of flavor and got a host of evenly spaced. The pork one was slightly dry and not so well assembled.

New World Tamale's analysis support dish was a no-brainer, but chef's Loren Sander and Doncora Perrot still made a go of it. The Grandiose Club, a group of violent keating and crocheting, hint helping out at a neighborhood pizza, put their needles and hooks aside to assist New World, too. The result was more than worthy of extra space at the tavola

stood in the Davis Center. Curry tortillas made that day were filled with braised Laplatte River Angus Farm beef in spicy sesame sauce, chunky mouthfuls popped with seeds. A colorful cabbage-and-carrot slaw moderated the heat with its slick of vinegar.

I nearly fainted my tea, an improvident move with seven dishes left to taste. This is one of my weak points as a cooking-content judge. When I enjoy a plate of food, I attack it like the naughty woman cleaner on "Tidbits." After years of judging events ranging from peach-pie-baking contests to a competition among lab employees at Fletcher Allen Health Care, I still haven't learned what most first-timers know: Just take a few small bites.

The train from Cook Commons made it easier for me to reserve stomach capacity by serving us just two petite bites apiece of eggplant involtini. The grilled veggie was wrapped around creamy local chèvre and topped with seasoned, oven-baked tomatoes. Pools of garlic oil added hints of sweetness and heartiness. Balsamic pearls, made with gelatin instead of hairy-tooty molecular ingredients, dotted the plate like oases. Presented on a series of small, square plates fitted on a larger square tray, the Cook Commons offering also included a pair of fishy-thai lettuce salads, dressed sumptuously with salt, pepper and homemade bread crumbs.

One student club stood on its own, without a Sederia chef at the helm. Pre!Good served a variety of gourmet grilled-chicken sandwiches on the lower level of the Davis Center every Tuesday, Wednesday and Friday. The group excelled in its presentation of Vermont ingredients. Its Roast Potage Crostini consisted of all-local Cynus Pringle bread from Reel Men Baking Company studded with sharp herb, greens and authentically on-to-local truffle chutney. The sweet, tangy chutney was piled so high that it

ended up coating the hand with which I was eating it. Making a slab of yourself in public is one thing. Imagine eating messily while sitting at a table on a stage in front of more than 200 people.

That high hopes for the dessert bento box from the chefs at Redstone Dining

just clumps of sticky rice topped with strawberries or melon. Apples sliced to resemble pickled ginger were left uncarved. A hint of pickling or a slice of seaweed would have made the dish a centerpiece, especially if the Day-Glo foam would have held real spice. It turned out



CURRY TORTILLAS MADE THAT DAY WERE FILLED WITH BRAISED LAPLATTE RIVER ANGUS FARM BEEF IN SPICY SESAME SAUCE.

since I'm a teacher for food that looks like other food, especially when it's Japanese. Each bento compartment held a different meat-dessert made to resemble an Asian dish. I started with the egg roll filled with lettuce-based, cinnamon-dusted apples. It reminded me of McDonald's apples in the days when they were fried, but with a more natural flavor. I filled the banana fritters, too.

Unfortunately, the largest compartment held what proved to be a disappointing onion. "That sushi" was actually

to be misnomer with a hint of lime juice, some heat.

But I satisfied my youthful cravings with former Sakuraba chef-fellow Ben Takahashi's dish, called Hitoroshi. It's cold, soy-glazed salmon was topped with a welcome pool of vanilla cream. Takahashi's sushi no longer be available on Church Street, but he still makes it daily for the Marketplace at the Davis Center.

One of the last dishes impressed the judges the most. Jonathan Turner, the


Southern-bred chef at Brennan's in the Davis Center, has a special talent for barbecue. His pulled pork is legendary, and it was his brisket that nearly took the crown last year. This year, Turner prepared pork plates covered with pork bush puppies and drizzled with açai oil. Each tender pork ball was glazed inside a pickled onion ring and bathed in tangy, smoky barbecue sauce made with Rooster's Root Beer. Even the Vermont Smoker and Cure house-dotted braised collards were full of rich, smorged flavor.

With plate after plate presented to us, even the judges didn't know who our winner would be until we'd subsided our some thirst. But we were sure it was between the two best and the bush puppies.

In the end, Turner, so close to a victory last year, presented Better Back next time to second-place. Another Turnberry Klugefest of Cook Commons. A recent arrival from Snow Mountain Lodge, the chef appears to be on track to revolutionize his kitchen at UVM.

Third place went to last year's winner, Landis, but the big surprise was the audience winner. The crowd favorite was good old home-style turkey prepared by the chefs at the Morris-Mills Residence Inn. The local bird was moist and nearly fall-apart tender and came to the judges with two cups carved out of root vegetables and filled with gravy and barbecue sauce. I suspect it was the braised root-vegetable rustic that won over the crowd, though. It reminded me of rustic Thai Tom.


In the end, the event raised \$100 for Campus Kitchen. Perhaps not as importantly, it raised awareness that the chefs serving college lunch soup and omelette day in and day out aren't just lunch ladies. They're true culinary professionals, keeping their knives sharp for just the right occasion. ☺



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APR. 26-29 | THEATER

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In Katherine Paterson's 1991 novel *Epistle* — now required reading for many students — the teenage protagonist endures the struggles of the dawn of the Industrial Revolution. Toss from her parents and siblings, she finds work at a textile mill, fighting for better working conditions, to make a living and to ensure her family. In East Haven Theater's original production — the first time the book has ever hit the stage — *Epistle* also sings and dances. Adapted by founder and artistic director Kim West, the musical channels the girl's coming of age in a period of dramatic change. Talk about a hard-rock life: Whoseat! Endless through May 20.



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APR. 25-29 | DANCE

Eyes Wide Open

This is the story of what happens on the weekends when the professors drive away and the campus closes its eyes? One student dancer narrates in *Germouth Dance*. The star Tracey's *Unsub Influence*. "I don't think you want to hear what I have to say. But I'm going to tell you anyway. The vignettes that follow — electronic-soundtracked parties in dark basements, a guy peaking off a girl's leggings, another maneuvering a girl to the ground — are indeed unpleasant. These portrayals of sexual assault in the college environment are also unfortunately not so far-fetched. Create a last spring, this original dance/theater conversation piece wraps up Sexual Assault Awareness Month this week.

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PARENTS PICK

Stepping It Up

Whether you're walking, strolling or scooting, make sure you're well prepared for **HEALTHY KIDS DAY**. The Greater Burlington YMCA encourages families to get a move on during a celebration of wellness as part of a national initiative. And of course, because it's fun, Activities begin with a half-mile Chairing on Church Street Fun Run.

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New Canaan Herbscamp, 10 a.m. to 4 p.m.
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music

A Little Bit Country

Waylon Speed take off

BY JOHN FIANAMAN

Ostensibly Waylon Speed's practice job is a Williams winehouse, tonight, country metal songs swirl into the street, inside a black-and-white photograph of Hank Williams III in a white tank, the country legend poring between two stacks of amplifiers in a downtown Kelly Rowland circle, a 27th-birthday birthday.

His band is rehearsing for an upcoming tour and a release party for their third full-length album, *Balance*, at the Higher Ground Showroom Lounge in South Bay, Laguna. That show will also feature backing two punkers, Rough Frontiers, and beyond, headliners Country's own music, Metal, Celine.

Waylon Speed rose from the ashes after the demise of popular local bands Lucy Vincent and Chuck Rivers, who sings and plays guitar; says he was on tour in the Caribbean with Lucy Vincent in 2008 when he reached a boiling point.

"I did art and poetry," he says of his departure.

After a year of playing solo shows around town and taking his Kelly Rowland tour on cross-country tours, the musician met up with Chuck members and Matt and Austin and Noah Crowther at a Monday-Tuesday session in Radio Room. They were seeking an as man to round out their posse.

"Kelly was just an unbelievable fit," Homemaker says. "I had never played in a band with another guitarist without being hostile."

Rivers, who calls his and Homemaker's sound "guitar-metal," agrees.

"Everyone's got an ego, there's no getting around it," he says, "but all of ours get disappear when Waylon Speed plays together."

They named themselves after Homemaker's son, Waylon, who, after watching the movie *Speed Racer*, decided to become a racer.

It didn't take long for Waylon Speed to start playing beyond Vincent, including at West Town, where fans love of country being and metal is a natural fit. Nash Crowther reveals an older woman approaching them after a show in Austin to say, "I'll be very sure there than any of

those boys down here. Not bad for a bunch of fuckers."

"Well, we do really well in Texas," Rivers says. "It's just hard to get there."

Though they've had their share of van problems, the band members pride themselves on never missing a show thanks to their DIY know-how — both Nash Crowther and Homemaker are auto mechanics. Their respect for the handmade extends to their instruments, too: Russell Taylor-style guitar and Nash Crowther's F-Race maple bass were made by Burlington, Ontario guitar maker Cassius Lee. Rivers' father built his amplifiers, and both of the band's guitars make pedals for themselves.

Another staple, if less musically advanced, construct is a ball of fireworks the band lit in the van while driving through Kentucky.

"I was like a cannonball of ballist fireworks," Jason Crowther remembers. After throwing the blazing fireworks from the moving van, the band watched in horror as "a fire truck drove" whizzed by the track stop where they had low until the blast was snuffed.

Though waggish humor is an obvious and important aspect of the band's appeal, an earnestness is at the heart of Speed's style and sound.

"This band means the world to all four of us," Nash says. "It's the end-all, be-all of what the fuck we do."

In much of Vancouver's 10 songs, that dedication and talent is evident. Ben Collette engineered the album last October at Phil's Barn recording studio outside Kelowna. The Barn's open-room setup allowed the musicians to play together while

recording, creating a live show sound.

"We're a live band," Nash Crowther says. "That's our thing."

Collette recorded Speed onto two-track tapes, then fired it in Pro Tools, then mixed it back onto tape, which, Nash adds, "is about as analog as I get these days."

Special guests on *Balance* include Joe Gray on fiddle, Brett "The Ghost" Lester on pedal steel and Adam Friesen on lap steel guitar.

Speed wrote their songs collaboratively. Rivers and Crowther, on whom highlights, was written by creating a notebook around and trading bits in private. The song evolves from a rolling, country pop into a pulsing ballad marked by a slightly distorted guitar reflecting the emphasis. Rivers and Nash Crowther trade singing on the verses and meet in perfect complement for the choruses.

The record was tracked in five days and mixed in two. For mastering, the group selected famed engineer Fred Keweenaw, who's worked with luminaries such as Iggy Pop, Wilco and Neil Young.

Speed has another connection to Nash. Before Mike Gordon this year played an April Fools joke on Rivers' marriage, Nash Keweenaw, by pretending to be a representative from April's organization who would to write a feature on the band.

"We were sucked!" remembers Rivers. "We were taking our wives and our families were gonna be in Spain, but then after calling the number back, Nash was like, 'Oh wow, it's Mike!'"

"Waylon Speed is a really cool band, so I was not only respect when I was doing this April Fools joke on Nash," Gordon says. "And by the way, I realized that I missed by one day because it was March 31."

The crackle and boom on high was more of a joke of passage than anything else. Gordon says Nash was subject to the same prank in the '90s. "I'm really looking forward to having the new album," he adds.

Speed, say they're proud of their Burlington home but are careful not to overemphasize theirs here. True life has its perks, after all.

"We got to watch movies in the van when we go on tour," Rivers says. The group recently showed up at a venue one night while building back tents a few weeks before the show. "It was that same where both of us had to shut the door," he remembers, before taking a long, contemplative drag from his cigarette.

After practice, the guys step outside to continue celebrating Rivers' birthday. They congregated around the bed of his black pickup and listen to demos of songs in the works for their next of hours.

Asked whether they still get skittish before big shows, the band members agree that their chemistry gives them confidence.

"I know, with my old bands we'd get back on the van and be like, 'This was a bad show,'" Nash Crowther says. "That doesn't really happen with us."

"Yeah," Homemaker says, so he lightly a thin cigar and shakes out the ash, "there are some days when I just feel like we could take over the world." ☐

6 In April Speeds cover the house of Hancock at the Higher Ground Showroom in South Bay. In the photo: Matt Saturday, April 25, 8:30 p.m. in 2010. AN

Waylon Speed



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10 p.m. free. The End Times
(larger singer) 9 p.m. free.
Friends of House (cash) 10 p.m.
free. The Pilgrims (cash) 11:30
p.m. free.

RED GRASS Benjamen
(larger singer) 9 p.m. free.
Jazzed Punks Band (cash) 8
p.m. \$5

PAUL JAMES (cash)
(top) 10:30 to 11:30 p.m.

AT THE BLUE PUB Supermund
\$2 (10:40) 10:40 to 11:30

VENUE The House of Music
(cash) 9 p.m. \$5

central

RAIDERS The End Times
& Tiger Scream (cash) 9 p.m.
Donations

THE BLACK DOOR Swift
Technique (top) 10:30 p.m.
\$5

CHARLIE'S Arcade (cash) 10
p.m. free

SWING MOUNTAIN SWING 10
p.m. \$2 (10:40) 10:40 to 11:30

THE RELAY HOUSE RESTAURANT
BLIP BLOW DJ Blip Blow at
Relay House Party (10:40)
10:40 to 11:30

TUPES MUSIC HALL 10:40 PM
Punk 10:40 to 11:30

champlain valley

SWAMP Also: Tupper & Co.
5 p.m. free. JAZZ JAM TOWN.
Free

REVIEW *this*



Quiet Lion, *Quiet Lion EP*

(LIVING RECORDS; DIGITAL DOWNLOAD)

Torrey Alexander has carved out a nice little niche for himself in Burlington. The college baseball player turned acoustic-guitar-chugging troubadour gigs around town constantly, playing one song call or college bar nightly every night of the week. In addition to his busy performance schedule, Alexander is also the founder of Jenks Records, a small imprint that's home to a ragtag assortment of Vermont songwriters. As if that weren't enough, he has recently unveiled yet another project, a collaboration with his best friend, songwriter Alanna Grace Flynn, called Quiet Lion. These self-titled debut EP drops both Alexander's and his label's catalog.

Likely in his own devices, Alexander trends toward introspective and at times melancholic, confessional songwriting, as evidenced in his 2011 solo debut, *Maybe One Day*. That tendency is apparent throughout Quiet Lion EP's five cuts, but where his solo record favored a blunt approach, here Alexander's wounded musings seem softened. Credit is due to Grace Flynn, whose easy, disenchanted croon is a fitting foil for Alexander's M. Ward-meets-Corinnea Grech wariness. On the opening cut, "The Quiet Child," she wraps his lonesome wanderlust with warmth and tenderness.

Alexander is predictably solid throughout, and his writing seems to have evolved from the straightforward protest that characterized his solo debut. The poetic nature and depth here is a pleasant surprise.

Even more pleasant is the revelation that Grace Flynn. While the EP is

essentially a debut album, it's hard not to view it as her music from Alexander's songwriting partner. When she does take the lead, as on the EP's fourth track, "Honey Grown," the results are sparkling. Her delivery is effortless and fluid, which provides a welcome contrast to Alexander's brooding.

"The Bird House" is the best example of how well matched these two are, and how potent a combination they can be. Timid verses, Grace Flynn and Alexander alternate sun-dappled whynny and overcast melancholy before joining voices at the chorus, bringing the song and the EP to a close on humble and comforting fashions.

Quiet Lion EP by Quiet Lion is available at torreyalexander.bandcamp.com. Torrey Alexander performs at Manhattan Pines & Pubs in Burlington this Saturday, April 28.

DAN HOLLES

Spencer Lewis, *Verment*

(VERMENT RECORDS; CD)

Tropical Storm Irene was among the most transformative events in Vermont history. No corner of the state, even those left relatively untouched by its devastation, was completely unscathed by its wrath. Irene both literally and figuratively changed the landscape of the Green Mountain State. Even some eight months later, it's difficult to comprehend the destruction left in her wake. On his 12th album, prolific local composer and multi-instrumentalist Spencer Lewis attempts to synthesize the impact and aftermath of the storm through a suite of eight atmospheric folk instrumental titled *Verment*.

The album opens with the softly ethereal "Decorum." Lewis' violin arcs and bows over a rippling cascade of acoustic guitar and shuffling drums. It's not hard to picture a downy hunkering over some typically serene Vermont scene — perhaps pulling *foxtrot*, or a bubbling mountain stream. It is soothing and refreshing, like that first cool breath of air on a crisp fall morning. It is the calm before the storm.

Orchestras cascade gather on the horizon during "Break the Fall." The

song builds from a breezy acoustic guitar and violin duet into a dike-meltdown, pulsing with increasing distortion guitar rumbles.

On "September One" the fury returns. It is beautiful and, at just under 90 seconds, fleeting. A lone acoustic guitar meanders as if quietly surveying at the storm's incomprehensible carnage. For all its terrible ferocity, there was something awe-inspiring about the sheer force of Irene.

"Believing" acts about the task of picking up the pieces. It is bright and upbeat, implying the promise of better days over a driving rock beat. Chas Eddy's swirling Hammond and Lewis' resonant viola.

Eller is not the only notable guest on *Verment*. Local songwriter Rose Thayer lends electric guitar muscle to the title track, a sweeping seven-minute *Americana* hymn that serves as the album's besting hour. The later turns up on horns, as well. Throughout the album, Jeff Berlin and Scott Paulson make up a crack rhythm section on drums and bass, respectively. In



particular, Berlin's inventive percussion work adds both depth and character and is a fitting complement to Lewis' dramatic compositions.

The record closes on an optimistic note with "Change Is." Like air on a hot Vermont is forever changed by Tropical Storm Irene. But as Lewis suggests through a bright, noisy polyphony of horns, mandola — courtesy of Robert Styles — and his own resonant viola, with great change comes great opportunity.

Verment Restoration by Spencer Lewis is available at spencerlewisrecords.com.

DAN HOLLES

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Heat of History

"Men of Fire: José Clemente Orozco and Jackson Pollock," Hood Museum of Art

Before the drip came the flame. Jackson Pollock (1912-1956) stakes his claim to being one of the greatest American painters of the 20th century mainly on the basis of the icon-gone-crazies he covered with drips and splatters. That breakthrough — radical even by the standards of abstract expressionism — occurred in the late 1940s.

The moment is memorably imagined in the fiction film *Pollock* when the artist's wife and fellow abstract expressionist painter, Lee Kessner (played by Marcia Gay Harden), tells him in a thick Brooklyn accent, "You've done it, Pollock. You're cracked it wide open."

But even geniuses have influences. They also go through gestation periods before achieving full brilliance. A mere display of atomic language and stylistic exhalation can currently be viewed in a show at Dartmouth College's Hood Museum of Art titled "Men of Fire, José Clemente Orozco and Jackson Pollock."

This is the Pollock of the late 1930s who is working in academic mode and creating a then-pioneering recognizably human form. The most unexpected piece in the show may be an enamel bowl — Jackson Pollock was a potter! Who knew? — on which he painted, characteristically, figures engulfed in the flames of hell. As the show's title indicates, fire is a recurrent reference — in the artists' palettes as well as in their imagery.

It's an ingenious pairing, albeit not the first of its kind. A Manhattan gallery organized a similar show in 1970, connecting the pre-drip Pollock to Orozco, who was 20 years his senior, and to another of the titans of Mexican mural painting, David Alfaro Siqueiros. The Hood, however, has the unique advantage of being situated just across the Eastworth Green from Orozco's mural masterpiece "The Epic of American Civilization" Vistas to "Men of Fire" would do well to go first to the Baker-Berry Library where, in an otherwise nondescript basement corridor, they will be sheltered by Orozco's fresco cycle, still affable with color 60 years after he began painting it.

The mural's effects on Pollock are evident in the groupings of works in



POLLOCK'S SOCIALLY UNENGAGED ART OFFERS IN ITS ESSENCE FROM THAT OF OROZCO, WHO OFTEN RETOOLLED MYTHICAL THEMES IN ORDER TO COMMENT ON MEXICAN OR PAN-AMERICAN HISTORY.



the Hood, which include rarely seen preparatory studies for Orozco's mural. The link is most obvious in the pieces by the two artists that "Men of Fire" curator Frank Powers has revealingly laid side by side: "Unfired (Figure Com-

position)" a Pollock on loan from New York's Metropolitan Museum of Art, is clearly modeled on a panel in the Orozco mural "The Departure of Quetzalcoatl." A gouache-etching study for a detail of that wall-size work is on one

right beside Pollock's piece, which was executed in the same medium. It shows a striding figure making sweeping gestures with his arms, much as the mascot of Orozco's great white god.

"Bald Woman with Skeleton," a Pollock oil owned by the Hood, likewise shares compositional elements with a section of the multipan-elled Orozco mural

known as "Dead Knowledge." Pollock presents a central, androgynous figure bowing over a spine and rib cage that's encased by staring skulls. It's a macabre image, but not nearly as shocking as Orozco's depiction of a ghost entering a mortified fetus from between the splayed legs of a prone and writhing skeleton. A theme less of zombies in academic regalia are lacking on with haughty expressions of approval.

In a podium lecture available for free at the Baker-Berry reserve desk, a guide explains that Orozco is encouraging students for inquiring "dead knowledge" rather than information that could be put to practical use. The visit appears to be suggesting that students should be schooled in the words of Pollock's "The Gods of the Modern World," which is the official title of this segment of Orozco's anti-industrial and anti-capitalist mural. Not surprisingly, some Dartmouth donors and profs reacted angrily to Orozco's scathing observations such as the one that had civilized this world.

Pollock has no such political intentions in "Bald Woman" — or in almost any other of his works. His socially unengaged art differs in its essence from that of Orozco, who often retooled mythical themes in order to comment on Mexican or Pan-American history. Orozco was also a far more representational artist, even in comparison to the young Pollock, who had studied under the American scene painter Thomas Hart Benton.

A couple of paintings included in "Men of Fire" hint at having been inspired by Orozco but actually stand out as powerful examples of Pollock's originality. "Naked Man With a Knife" (sent by London's Tate Modern) does little

to Orozco's leitmotif of ritual sacrifice in "The Epic of American Civilization." But that entanglement of human limbs flung about every square inch of a 6.5-by-3-foot canvas is not the least bit derivative. Pollock never comes across in "Men of Fire" as a student in thrall to the work of a much-admired master.

Even so, Orozco is known to have oversampled Pollock with the belated of an artistic review. While still a teen, Pollock traveled with two older brothers to California, where he saw the Orozco mural "Prometheus" (the fire-bearer of Greek mythology) at Pomona College. Pollock later described it as "the greatest painting in modern times."

Six years later, in 1936, he made a momentous trip from New York to Harvard, N.H., expressly in order to see "The Epic of American Civilization." As the Hood show unfolds, the Dartmouth mural put Pollock on the path to becoming an architect and commercial hero, but he didn't set off immediately in that direction.

Pollock first encountered a demon in the form of the alcoholism and the psychological demons that stalked him even his death at age 44. It wasn't until his convalescence in 1938, following a four-month stay in a psychiatric hospital, that Pollock began painting the pictures that reveal Orozco's influence.

The contemporality in colors, compositions and themes is laid out for all to see at the Hood. But the impact Orozco made on Pollock's consciousness goes deeper. The Mexican artist was fearless in expressing his tragic vision of the world. As the audio guide to the Baker-Berry Library mural notes, Orozco does not depict American civilization as progressing ever steadily toward abundance and freedom. Taking an approach opposite to the optimism of many New Deal murals, Orozco shows history as moving cyclically, not forward. His Dartmouth epic ends at its begin—with a scene of ritual human sacrifice.

Pollock shared that desolate view, though not as explicitly as Orozco. The two artists were one of our mind in three belief in the redemptive potential of an individual—a man of fire—who resists surrendering to the encroaching darkness. The Hood show is as much about a philosophy of life as it is about the legacy of our great painter and the trajectory of another.

KEVIN J. KELLEY

TALKS & EVENTS

ONE LANE: Man in Motion "Man in Motion," through May at MMA Gallery and Art Center in Montpelier. N.H. The artist discussed his work. Thursday, April 26, 5-7 p.m. Info: 603-466-3107

RICHARD LARSEN "Real Time: Three mixed media signs." Through May 12 at Ark Gallery and Art Center in Montpelier. N.H. The artist discusses his work. Thursday, April 26, 5-7 p.m. Info: 603-466-3107

DAVE HUNTER "Be what you eat." A talk in support of a lecture series organized by Montpelier State School with a guest lecture by Vermont Committee of the National Museum of American History. Friday, April 27, 5-6:30 p.m. Information: Montpelier, Montpelier, Vt. 05755

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ONGOING

Burlington area

10TH ANNUAL ARTS FESTIVAL "Art by the sea." The artist discusses his work. Thursday, April 27, 5-6:30 p.m. Information: Montpelier, Montpelier, Vt. 05755

AMANDA VELLA "What Happens" paintings. Through April 26 at Ark Gallery. Montpelier. N.H. The artist discusses his work. Thursday, April 26, 5-7 p.m. Info: 603-466-3107

BETH FARMER "Architectural" mixed media. Through April 26 at Ark Gallery. Montpelier. N.H. The artist discusses his work. Thursday, April 26, 5-7 p.m. Info: 603-466-3107

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CORY KIRBY "Artists" (mixed media). Through April 26 at Ark Gallery. Montpelier. N.H. The artist discusses his work. Thursday, April 26, 5-7 p.m. Info: 603-466-3107

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NOTICE OF ANNUAL MEETING

We invite all members to attend our 2012 Annual Meeting

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TIME: 8:00-10:00 PM

LOCATION: Burlington Country Club

RSVP: By Monday, May 21, 2012
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btfreeman@uvm.edu

PROFESSOR RICHARD LARSEN

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BURLINGTON AREA SHOWS & EVENTS

FRAN PAUL Green Salt, painting inspiration at the edge of nature, a crystalline and warm. Through April 22 at Red Square in Burlington. Info: 316-26-29

TWO OF THE SEVEN-ONE ONE SCENE, THREE

ARTISTS VISORS Picked works by Michael White, Anne Loring and Cecily Lortch. Through May 12 at Studio on Keyway. Info: 585-6305

FRANCO CARSON Black prints, white walls, black and white ink paintings, creating a sense of depth and perspective on a canvas. Through May 12 at Red Square in Burlington. Info: 316-26-29

HARD KID Black and white photography. Through May 12 at Red Square in Burlington. Info: 316-26-29

INSIDE THE BOX Monthly Burlington Arts Festival. Through May 12 at Red Square in Burlington. Info: 316-26-29

JOHN CARSON "The Making of the Box" series. Through May 12 at Red Square in Burlington. Info: 316-26-29

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'Green Mountain Watercolor Exhibition'

Each August, the Mad River Valley comes alive with art workshops and demonstrations, exhibits, and concerts. Thanks to the Valley Arts Foundation's Vermont Festival of the Arts. Recently, the foundation opened a new gallery space in Waterford, Vt., and is filling it with artwork throughout the rest of the year. Stop in before May 9 to take in the "Green Mountain Watercolor Exhibition," featuring Robert O'Brien's beautiful flower paintings, iconic Vermont landscapes by James G. Fisher and Barbara J. Kane, and Gary Eckert's textured yet intricate scenes, which, according to the exhibition organizers, give "the urge to reach up and kiss the top of the peak just up." Featured "Pure Vermont" by Peter Henderson.

NEIL HARRIS HARRIS/OLD & NEW YORK "Old & New" Through April 27 at The Poetry Center in Burlington. Info: 316-26-29

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CALL TO ARTISTS

CALLING ALL NEW ARTISTS

Apply to Callanwood Spring 2015 new artists to share space at Callanwood in some applications

COME SHOW THE CAPITAL

CITY SHOW YOUR BEST The Green Room is looking for new artists to join the team (17 x 7 ft) space) to show their best work. Artists must be currently practicing and not already in the market for a gallery. Artists must be willing to exhibit at least one to three additional shows. Info at www.callanwood.com

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BEVERLY DORRANCE & JAMES KIM

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MICHAEL STRAUSS

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movies

Coriolanus ★★

Even Shakespeare had his off days. Written toward the end of his career, *Coriolanus* is perhaps the closest the Bard came to a flop. There is no evidence the play was ever performed, and if it was, it's a pity. I like me, this modernized adaptation will leave you wondering why anyone felt the need to perform it.

The likely reason Ralph Fiennes chose *Coriolanus* for his directorial debut, of course, is that it deals with the last human play of war. The problem with war doesn't lie so much in how it's fought as in how it's won. It's the story of a man who, plan and simple. Changing the country in which the tale takes place doesn't change that.

Fiennes plays Caius Martius, a Roman general whose family and friends are so surprised to groom him for a career in politics. When we first encounter him, he's a rising star among his peers, rising over neighboring Volscian forces. In honor of his conquest of the enemy city of Corioles, he's been given the name *Coriolanus*.

Only one thing stands between the military hero and election by the people: His in-

stincts for the people. The moment he holds them in such contempt that he can't bring himself to go through the motions of courting their favor (in the Roman version of Election Day, he's coached by an advisor, Officer Cord, to reach out to the masses. But when his moment comes, *Coriolanus* instead explodes, "You cannot cry of ours whose breath I hate / As I do mine of theirs, / And thus I leave it / As I do the carcasses of unburied men" / "This do I conjure you sir" / as which point his headless by a landslide.

One of the film's failings is that it presents its central figure as a one-dimensional 1 per center. The screenplay, by Glanville Souter (John Logan, offers some insight into the soldier's unusual psychology. He hates, he spurns. He believes. He believes a lot. But he never quite goes around to telling us what he believes in.

Fiennes isn't a whole lot of help in this regard, either. His vision for the character seems a cross between Chuck Norris circa 1983's *Missing in Action* and Marlon Brando's *Colonel Kirby*. What he isn't doing out there: bringing a little humanity with his AK 47. He's brooding, he's shared head pointed with blood. If he's thinking deep



GENERALLY SPEAKING
Fiennes plays a warbling act that much of the world has to be in his mind to understand the weight of it.

thoughts, however, they're never shared with the viewer.

Did I mention this is a historical? The general's manipulative, power-hungry mother or played by Vanessa Redgrave. Jessica Chastain—who could have sworn couldn't possibly have appeared in any more movies last year—appears as his uncomprehending wife. But *Coriolanus* only has eyes for General Butler in the role of the Volscian commander Tullus Aufidius. After getting kicked out of Rome, he joins forces with his former foe and now we're right / against my beloved country with the spirit / of all the underlings," though you get the definite sense *Coriolanus* must die the day the two great clashed in hand-to-hand combat.

Perhaps to distract his audience from the dullness of this bloodbath epic, the film

maker has devised all sorts of clever ways to contemporize the play. The battle scenes are as giddy and robotic as any in the film. *Coriolanus*. This is because they were shot by Terry Achard. The film's director's camera language. Reports of atrocities are broadcast over CNN-style news channels, and ponder upon the camera's only plot developments: a jumble postcard.

Fiennes like these unless the picture momentarily but can't begin to recognize for its shortcomings. A casualty of sloppy, chaotic staging, poor editing, dead-on-end plotting and way too many scenes of overacting, *Coriolanus* is two hours full of what the hand on a better day might have called "second and busy signaling nothing." **C-**

RICK KIDMAN

REVIEWS

The Lucky One ★

It is difficult to review movies based on Nicholas Sparks novels for the same reason it would be difficult to review hard-core porn. This is not to suggest that the genre has featured in *The Lucky One* is anything less useful and PG-13—just that both genres appeal to their viewers on, let us say, a nonintellectual level. Either you go off to see Ellen starring at a girl with his big blue eyes for what he'll be 20 minutes or you don't. And, if you don't even understand why a film would need right messages of people including in nature landscapes while a soft rock crooner on the soundtrack, you can never hope to be a connoisseur of this genre.

The Lucky One targets viewers who don't want too much character development going on the way of their romance, just as many action movies are designed for those who don't want too much dialogue going on the way of their explosions. That said, a downer has a plot: Kevin plays Logan Thibault, a Marine who returns from three tours in Iraq, clutching the symbol of a looting blonde. He doesn't know who she is, but she saved his life when he passed to return her from the dead and thereby escaped a massacre.

Across several states in search of the right girl, when he eventually finds her, a day heading service as a classroom, near-shore (homestead) or a Louisiana bayou town, they're both (Taylor Swift), single seem to be an adorable, interwoven kid (Emily Thomas Stewart), and the romance Logan has come for a job and lives on the spot, moved by his life in the wilderness and generally homeless dreamer. But what will he do when she discovers her photo among his belongings, exposing him as the world's most benign and soulful sucker?

That question generates half the film's dramatic tension. The other half comes from Kevin's story as (Clay A. Hendrix), who isn't a love her alone. Fitzpatrick role is one that he at least has messages to suggest our soul, which seems to exceed Ellen's rage. Although the former Hurry star does a lot of work in his role, and the latter is just off "lonely and soulful" and "a pull out concept" as a young man fresh from combat. There's nothing wrong in those blue, blue eyes, so we're not even violent looking to the couple's budding romance, either that's a dark melody looking behind the overtones and light.

And there is so much of both. Director Scott Hicks, who brings a piece to the Oscar-



POORLY TUNED
Hendrix and Swift long spent about 80 percent of the film at Seattle, then the way at each other (see p. 10).

winning film, casts her on one detached landscape, but doesn't give the truly, taught by his life's more character than anybody in the film.

The Lucky One delivers landscape and love-hate pure—and, if these are your thing, there's nothing wrong with that. Just don't expect complications. This is the kind of romance where the only true obstacle is the couple's prospect of living happily ever

after it. It's the best that Logan is too good to be real. I don't think I'm going much by re-watching this, by the end, she has discovered he is every bit as wonderful as he seems. And she doesn't even have to hear his complete love.

Now, please excuse me while I go write *Monstrous* or some other romance that doesn't feel like the equivalent of drinking a monster vanilla fix you shake. **C-**

MARCO HARRISON

NOW PLAYING AT 11P

THE BAD (R) **REIDY/PG-13** The action-packed montage in this Indonesian martial arts movie about a trip hitting an apartment building is really a great thing to see. (Directed by Gareth Evans. Screenplay by Gareth Evans. Cast: Iko Uwais, Ray Sahata, Iko Uwais, Ray Sahata, Iko Uwais, Ray Sahata. 100 min. PG-13.)

GAULIN FIGHTING IN THE WINDMILL (PG) **PG** Gaelin is a young man who is a fan of the movie "The Godfather" and is looking for a job in the movie industry. He is a fan of the movie "The Godfather" and is looking for a job in the movie industry. (Directed by Gaelin. Screenplay by Gaelin. Cast: Gaelin. 100 min. PG.)

THE LAST OF THE MOHICANS (PG) **PG** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

THE THREE MUSKETEERS (PG) **PG** The movie is a historical drama about the three musketeers. It is a historical drama about the three musketeers. (Directed by Peter Jackson. Screenplay by Peter Jackson. Cast: Peter Jackson. 100 min. PG.)

THE LAST OF THE MOHICANS (PG) **PG** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

THE LAST OF THE MOHICANS (PG) **PG** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

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THE LAST OF THE MOHICANS (PG) **PG** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

NEW ON VIDEO

CONTRABAND (PG-13) **PG-13** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

THE LAST OF THE MOHICANS (PG) **PG** The movie is a historical drama about the last of the Mohicans. It is a historical drama about the last of the Mohicans. (Directed by Michael Mann. Screenplay by Michael Mann. Cast: Michael Mann. 100 min. PG.)

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**Burlington's New
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BURLINGTON'S BEST MUSIC MIX

102.3 FM

Katy Perry

Bruno Mars

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Lady Gaga

OLISS B. H. HADLEY, B.LITT.



TED BALL

3.7 MILLION AMERICANS ARE THREATENED BY FLOODING CAUSED BY GLOBAL WARMING



LULU EIGHTBALL

NET PRODUCTS



The K Chronicles



THIS MODERN WORLD

by TOM TROSCHEIDT





RED MEAT

byron green

from the animal files of
max cannon



Tiny Sappu @2012
DEAR TINY
BECAUSE WORK, SCHOOL, AND SLEEPING
ARE BORING, AND SLEEPING, I ONLY
HAVE ANY TIME FOR ME! (HOW
DO I GET MORE TIME?)
—CHUCK
SF, CA

OF COURSE SLEEPING DURING
MAY NOT BE A HEALTHY
LONG-TERM OPTION.



I'VE GIVEN YOU
A SECOND CHANCE
IF YOU GO TO
WORK FOR ME
TONY

FINALLY
SOMEONE
THINKS ME
UP ON MY
OPER!



YOU CAN INCREASE THE
AMOUNT OF TIME AVAILABLE TO
YOU IF YOU GIVE UP SLEEPING.



I DON'T CARE
ABOUT YOUR MIND
OR MIND THOUGHTS,
THIS SLEEPING
WILL STOP THE
KING BULLY!



YOU WOULD HAVE A LOT MORE
TIME TO THINK IF YOU
CAMEL THE TIME YOU SPEND
WITH STICK AND PEOPLE.



HOW DO YOU
ONLY HAVE
24 HOURS A
DAY?



WHY ARE
YOU THINK
AT THAT
CASE?



PERHAPS YOU CAN FIGURE OUT
A WAY TO BUY TIME FOR
YOURSELF.



5-STAR ENERGY
DEW'S ENERGY
SWEETS, BUT



HOW DO YOU
ONLY HAVE
24 HOURS A
DAY?



HOW DO YOU
ONLY HAVE
24 HOURS A
DAY?



AMERICAN ELF

THE SKEETORBIER DIARIES
OF JAMES RECHALKA

read more at americanelf.com

COMMENTS OF THE WEEK

THE SKEETORBIER AND I CAN'T BE WITHOUT



APRIL 16, 2012

BRUSH YOUR TEETH



APRIL 20, 2012

DUMB PLANTED IN A DIRTY TABLE



APRIL 21, 2012

MORE FUN! STRAIGHT DOPE (PZT) HOWS CLARKS & FREE WILL ASTROLOGA (PSS)

CHITTHOW (PC-5) & CALLED & SLOOOW (PC-1)

WED LAD LAD LAD LAD

BE CHITTHOW & BE CHITTHOW

THAT'S A LOT

BE CHITTHOW

SEVEN DAYS
sevendaysvt.com

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WEDNESDAY, MAY 16, 6:30-9:30PM

featuring

A fast and fun
way for single
people to meet.

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7D**

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Speed Dating
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Names will be called before each
round. (No need to register for
the Singles Party itself.)

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SPACE IS LIMITED!**

**Prizes &
Giveaways**

**\$5 AT
THE DOOR,
HOSTED AT:**



44 MAIN STREET
MONTPELIER

*Top Hat
Entertainment
will be spinning
tunes!*

*In the
meantime,
browse local singles at
sevendaysvt.com/personals
where it's always
FREE to post a
profile!*

sevendaysvt.com/personals

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- Foundations of Digital Editing
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- Psychology of Science Fiction
- NYC Art: The Manhattan Project
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- Shakespeare Intensive
- Nature Photography
- Artistic Expression
- Planning I
- Documentary Field School: Adirondacks
- Community Fundraising/Nonprofit
- And More!

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**Photography & Graphic Design
JULY 23-AUGUST 3
OR
AUGUST 6-17**

**Woodworking, Stained Glass,
Pottery & Metalwork
AUGUST 6-17**



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